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WORKING AND NOT WORKING IN THE PERFORMING ARTS:

A SURVEY OF EMPLOYMENT, UNDEREMPLOYMENT AND UNEMPLOYMENT AMONG PERFORMING ARTISTS IN 1980

Prepared for the

Labor Institute for Human Enrichment, Inc.
in cooperation with the
Department for Professional Employees, AFL-CIO

by

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OVERVIEW: WORKING AND NOT WORKING IN THE PERFORMING ARTS, 1980

When national data on employment, unemployment, and underemployment among performing artists was first collected four years ago, it documented in a way that had never been done before the profound differences between the employment experience of performers and that of other highly trained professionals in the labor force. Now, four years later, this second national survey finds that performers' employment situation has changed little. The jobs of performing artists tend to be more intermittent than those of other workers; their periods without work more numerous and long-lasting; and their pay well below that of other professionals. To be a performer requires considerable versatility in moving from one artistic discipline to another and from performing jobs to jobs outside the profession. Despite these obstacles to employment, performers as a group are strongly attached to their profession in the arts and would be reluctant to leave it for more secure kinds of work. Even so, the 1980 survey found that most performers would welcome counseling advice in planning their careers and surmounting the employment problems intrinsic to their chosen work. But career counseling services geared to their specialized needs are rarely available. If such counseling were more widely available, these findings suggest, it could help reduce the employment difficulties of performing artists -- either by helping them learn how to cope with the employment problems in their profession or by steering them to appropriate career changes.

The findings in this report are based on a national survey of the 1980 employment experience of the five principal performing arts unions:

Equity, the American Federation of Musicians (AFM), the American Federation of Television and Radio Artists (AFTRA), the American Guild of Musical Artists (AGMA), and the Screen Actors Guild (SAG). The survey was carried out by the firm of Ruttenberg, Friedman, Kilgallon, Gutchess & Associates, Inc., on behalf of the Labor Institute for Human Enrichment (LIFHE), which sponsored the study. LIFHE received funding for this research from the Ford Foundation, the National Endowment for the Arts, and the U.S. Department of Labor.

The principal findings of the survey, discussed in more detail in the body of this report, are summarized here.

Career Counseling Needs

Most performing artists believe they could use formal career counseling at least at one point during their working lives to cope with the special employment problems they face as performers. Expressions of interest in career advice were strong among all major occupational groups of performers -- actors, musicians, dancers, singers, and performers in broadcasting occupations. The proportion ranged from 70 percent of musicians to 84 and 85 percent of actors and persons in broadcasting.

A good number of performers are serious enough about wanting career counseling that they would consider paying for it out of their own pockets. This was true of most respondents from Actors' Equity, AGMA, SAG, and AFTRA, and about half the Musicians members.

If career counseling were available, the place performers generally would prefer to go for it would be their union. With unions' intimate knowledge of their members' employment needs, it was perhaps natural that performers would want to look to their union first for career information and advice. The Musicians were the only union group who mentioned some other organization more frequently than the union as their preferred source of assistance, but they picked the union second. Performers also mentioned professional schools, high schools, colleges, and universities as possible good sources of career counseling. Relatively few advocated using the public employment service -- a sign, apparently, that most performers do not consider the public job service knowledgeable about the special employment needs of their profession.

In marked contrast to the large majority of respondents who felt they could use career counseling, very few have actually consulted professional employment counselors. The proportion who have done so ranged between 5 and 11 percent of union members surveyed. Clearly, appropriate counseling on the career problems encountered in performing professions simply is not presently available to most performers. The large gap between the perceived need and the availability of these services points to a need for the development of new kinds of professional employment counseling geared to the special employment problems of this group.

A good number of performers, while concerned about the difficulty of employment in their profession, would prefer to stay in the performing arts for their entire working life, and view career counseling as a way of overcoming the problems that might force them to leave. (This is less true of dancers, who tend to recognize the physical limitations intrinsic in their craft.) The main reasons performers would consider leaving their professions are the difficulty of finding performing jobs and of supporting themselves on their earnings as performers. They evidently hope career counseling would help them with these problems.

The job-search problems encountered in the performing arts are reflected in the way performers describe their present sources of employment information. When performers look for work in their profession, the survey found they tend to rely on information sources within the performing arts or on word-of-mouth, and shun sources such as newspaper ads or the public employment service which, though useful to job-hunters in the general population, do not meet their needs. The difficulty of performers' job-search task is suggested by their tendency to use more different types of sources for employment information than job-seekers in the general population. There appears to be no single information source or job-search method on which performers can rely to find jobs in their profession.

Most performers feel that a career counseling program for performing artists should include advice on jobs outside the performing arts in addition to jobs in the field. Each profession has a substantial segment (between 24 and 44 percent) who are unsure how long they will remain in their performing arts profession or who are definitely planning a mid-career switch to another field. Dancers, aware of their comparatively short performing life, are especially definite about wanting a career change at some point. But most of the performers who think they might leave their profession have no definite plans about what work they will do next and would welcome help in making future career plans. Such performers could apparently benefit from professional counseling on employment opportunities both in and outside the arts.

Unemployment

Performing artists are much more prone to unemployment than members of the civilian labor force as a whole. Just 18 percent of persons in the civilian labor force experienced some unemployment during 1980 -- well below the 76 percent of dancers, 67 percent of actors, 61 percent of singers, 35 percent of musicians, and 21 percent of performers in broadcasting occupations.

Performers also tend to incur considerably more unemployment than their peers in related industries (i.e., entertainment and recreation services, where 23 percent had some unemployment in 1980) or persons in related occupations (i.e., other professional, technical, and kindred workers, where the unemployment figure was 9.6 percent).

Their unemployment experience is severe both in terms of the number of spells of unemployment and the length of time they are out of work. While 15 percent of all unemployed workers in the labor force had three or more jobless spells in 1980, for unemployed performing artists the proportion was over one-third. More than half of the singers and actors who had any periods of unemployment were without work for 16 weeks or more, well over the national median of 13 weeks. The proportion of performers who experienced workless weeks in 1980 and the length of time they were unemployed showed little apparent change from 1976.

In spite of the length and duration of their unemployment, relatively few performers collect unemployment benefits. When they do, they do not collect for every period of unemployment. When performers go without unemployment benefits, it is usually because they believe they are ineligible and so do not apply. Their frequent changes of employers and their long spells of unemployment may indeed prevent them from building up the working experience needed to qualify for unemployment compensation.

Performing artists are much more likely to be out of work because they are discouraged about the prospects of finding work than are persons in the general population. "Discouraged workers" -- those who believe no work is available and therefore do not look for jobs -- accounted for slightly less than 1 percent of all labor force participants in 1980. They comprised much larger proportions of singers, actors, musicians, and dancers (from 3 to 7 percent).

Women performers tend to experience more weeks of unemployment than their male counterparts and are more likely than men to believe they are ineligible for unemployment benefits.

Employment as a Performing Artist

Because of the intermittent nature of work in the performing arts, employment patterns in this sector are much less stable than those in most other kinds of occupations, creating special difficulties for those who seek to make careers as performers.

Performers generally work for pay in their professions for only a small part of the year. Yet they need to maintain relationships with many more different employers than most other workers. Singers, actors, and musicians were all more likely to have seven or more employers in the performing arts in 1980 than just one or two. One third of the dancers had at least three employers for performing arts jobs.

Because employment in the performing arts is typically intermittent, performers' professional attachment to the arts cannot be measured simply by the amount of time they work as performers during a given time period. They may consider themselves performing artists even though they worked in their profession very little -- or not at all -- during the year. This finding has a bearing on public policy regarding the collection of employment data from which the employment situation of performing artists is assessed. At present, the principal sources of regularly collected employment data are the Decennial Census and the monthly Current Population Survey, both conducted by the Census Bureau. In both cases, occupational data is determined on the basis of jobs held by respondents during the previous week. This approach is bound to underestimate the number of performing artists in the general population because it overlooks those who may consider themselves performers but who did not work for pay in their profession during the crucial week.

Employment in Other Fields

Performing artists often work in jobs outside their profession. Roughly two out of three actors, singers, and musicians do so, and about four out of ten dancers and broadcasters. Yet the commitment of performers to their professions is seen in the substantial number who were not interested in working in other jobs even though they had insufficient work as performers: this was true of nearly half the singers, 40 percent of the actors, and over one-quarter of the dancers and musicians who held no jobs outside their profession.

When performers work outside their profession, they usually do not do so by preference. Instead, they work in other jobs mainly because they do not have enough work in their profession as performers, or because they must supplement their pay as performers. Except among musicians, higher pay or greater job security are less likely to be factors in taking non-performing jobs than is the flexibility those jobs give performers to continue pursuing their artistic careers. This is confirmed by actors', singers', and dancers' tendency to work in occupational categories where jobs are less skilled, less demanding, and easy to move in and out of -- true to the widely held view of performers waiting tables between shows.

Contrary to the popular notion, performers do not generally work in arts-related fields when they hold jobs outside their profession. Only among dancers did that tend to be the case. Among the other professions, a considerable amount of artistic training and talent is underutilized while performers work in occupations unrelated to the arts.

Performers (except musicians) do not generally regard their non-performing work as their principal occupation and most have not given much thought to making it their main work anytime in the future. But dancers working in arts-related jobs -- mainly teaching and coaching -- do think about making those jobs their principal work at some future time. Smaller numbers in other professions also have seen a possibility of future careers in the arts-related jobs they now hold.

Income and Earnings

Performers' household incomes lag far behind those of other workers with comparable education. The 1980 income gap between college-educated performing artists and similarly educated members of the general population was between $7,000 and $21,000, depending on the performer's profession.

Performers' individual earnings are also considerably lower than those of workers employed in similar occupations in the workforce. For male performers, earnings fell between $6,000 and $10,000 below the 1980 median earnings of male professional, technical, and kindred workers; for female performers, the comparable earnings gap was between $1,000 and $5,000.

Between 1976 and 1980, performers' earnings appeared to increase about as rapidly (though from a lower base) as those of other workers in the professional-technical category. Performers' earnings gains over the four years evidently resulted from either working a fuller workweek or receiving pay increases that were roughly proportional to those received by other professional and technical workers -- not from working a greater number of weeks during the year. Performers' household incomes, though, lost ground relative to the U. S. median household income between 1976 and 1980. Their household income lag was apparently attributable to lags in income sources other than their own earnings.

Work in the performing arts was the sole source of 1980 earnings for roughly three out of ten actors, singers, and musicians and about six out of ten dancers and broadcasters. Performers who worked outside their profession, though, often tended to rely on their outside jobs for at least half their income. They were more likely to depend on outside jobs for substantial portions of their earnings when those jobs were in fields unrelated to the arts than when they were arts-related.

Men performers are able to do better financially, on the whole, than women. Their median household income in 1980 tended to exceed that of women in the field, and a disparity between the median 1980 earnings of men and women was evident in each performing arts profession.

Professional and Union Affiliations

Performing artists tend to be multi-talented and versatile at working in more than one artistic discipline. It is not uncommon for singers to work as musicians, actors, or dancers; dancers to work as singers or actors; actors to sing or dance; and so forth. The structure of the arts, entertainment, and media industry demands that performers be able to do many things well.

By the same token, performers frequently hold membership in more than one performing arts union. Their multiple card-holding is further evidence of the versatility required of members of performing arts professions. An actor may work primarily on the stage, for example, but must switch to movie or radio/television work at times. A ballet dancer may mainly perform for live audiences but also do work in radio or television. And so on. It is not enough for a performer to develop his or her talents in one medium; the performing arts generally require movement from one medium to another.

Despite the range of talents they display, members of performing arts professions usually try to specialize in one kind of work as a performer. Most of the performers in this survey had one profession that they considered their main kind of work in the performing arts, and one union that they considered their principal union of employment.

The talents of performers are refined through many years of working experience in their professions. Many begin working in their professions at a young age. Between one-fifth and one-half of the performers in each profession except dancers had worked at least 20 years as a performer.

Performers are strongly attached to their professions in the arts.

Most of the professional performers surveyed considered performing their primary vocation, rather than a secondary one, except among musicians. Yet sizeable numbers -- the majority in most professions -- worked in the performing arts less than full time -- usually because full-time work was not available. Most performers would like to spend more time working in their professions and are generally willing to do so at their present pay rates.

Those for whom performing was a secondary profession usually would make it their primary one if more work were available. They relegated their performing careers to second place not by choice but by necessity -- another evidence of how seriously they take their work as performers.

Occupational Profiles

The survey delineated similarities and differences between the employment experiences of members of the five major performing arts professions which have not been available before.

Actors and singers, for example, are likely to work only intermittently in their professions -- part-time and part-year. They are especially apt to express a desire for more work in their profession, even without any increase in their present pay.

Musicians, like actors and singers, often work less than full-time in their profession, but unlike other performers they often regard the arts as their secondary profession rather than their primary one. Musicians tend to seek the job security they cannot find in the arts by working in more stable, non-performing jobs.

Dancers work for fewer different performing arts employers than either actors, singers, or musicians, and are more likely to have full-time work in their field. A substantial minority segment of dancers work all year in their profession. But dancers are the only performing arts group who seem to have given serious thought to a future career outside the performing arts.

Performers in broadcasting occupations (announcers, narrators, broadcast journalists, disc jockeys, and newscasters), in contrast, often work all year and full-time in their field. Employment in these occupations tends to be relatively stable, with few different employers during the course of a year. As a group, performers in the broadcasting occupations are the most prosperous, with median earnings and income that exceed national medians.

Most actors, singers, and dancers have some weeks of unemployment during the year, but musicians and those in broadcasting more likely do not.

In age make-up, musicians tended to be an older group than other performing arts professions, with proportionately more members aged 45 and up. By sex, singers were the only major profession where women outnumbered men.

Education and Training

Performing artists -- especially women performers -- tend to spend a good deal of time in organized study or training aimed toward improving their abilities in their craft. Almost universally they finance their training themselves.

Members of performing arts unions increased their participation in CETA-funded training between 1976 and 1980. Participation grew most among members of the three acting unions -- Actors' Equity, AFTRA, and SAG. Over a fifth of the CETA enrollees said their training resulted directly in a job. Despite the increase in CETA participation levels, though, CETA and other federal employment programs reach only a small fraction of performing artists -- even though performers face considerable difficulty in employment and show a willingness to make use of study or training opportunities.

Personal Characteristics

Performing artists are predominantly young, white, male, and well-educated. The 25-to-34-year age group dominates the age distribution of performers, with proportions well above their incidence in the labor force. The percentage of whites among performing artists is generally higher than their proportion in the 1980 civilian labor force, although dancers are an exception. Singer is the only major occupational group in the performing arts where women are the majority. Performers' median educational attainment is well above that of the labor force.

SURVEY METHODOLOGY

Data for this study was gathered through a survey questionnaire administered by mail and telephone to a sample of members of the five principal unions representing performing artists. Following standard survey techniques, questionnaires were mailed to all persons in the sample, and a telephone follow-up was subsequently performed on a sample of nonrespondents to assure that data would be representative of the entire sample.

The five unions involved in the survey are the chief organizations representing workers in performing arts occupations: Actors' Equity Association, representing theatrical performers of the stage; the Screen Actors Guild (SAG), representing those who perform before movie cameras; the American Federation of Television and Radio Artists (AFTRA), representing those who perform for radio or television; the American Guild of Musical Artists (AGMA), representing dancers, opera singers, and choristers; and the American Federation of Musicians (AFM), representing instrumental musicians.

The study was limited to union members both by choice and necessity. In the first place, union rolls offered a means of identifying persons with serious commitment to the arts as a profession who intended to make their careers in the field. By focusing on members of the principal performing arts unions, it was possible to reach persons who do not consider the arts simply as an avocation or a passing interest, but who have serious interest in employment in the profession. Although not all performers are union members, it is likely that those who intend to make their living in the field will join at least one of the unions representing workers in their profession. Use of the union membership rolls, therefore, helped assure that the study would get a clear picture of union employment, which is representative of a majority of professional performers.

In the second place, the union membership lists offered the only practical means of sampling the performing arts population. The lists provided a reliable source of names of persons who consider themselves performing artists, from which a sample could be drawn. To go beyond the union lists would have required defining who should be considered a performing artist and then applying the definition within the general population. This would have presented enormous difficulties. It was not felt that the benefits would outweigh the problems involved. Thus as a practical matter the sample was drawn from union lists. We can only say that the survey is representative of performing artists who are union members. However, because the unions represent the majority of performing artists, the survey is strongly indicative of all professional performing artists.

Development of Questionnaire

The five unions cooperated fully in the survey -- not only in making their membership lists available, but also in developing the questionnaire. All five are affiliated with the AFL-CIO Department for Professional Employees and

were closely involved

from the inception of the project. During the process of planning and carrying out the study, the union presidents and their representatives provided valuable guidance and advice. Important contributions to the study design were also made by the staff of the Department for Professional Employees and LIFHE. Cornell University's New York State School of Industrial and Labor Relations, working on an assessment of performers' career counseling needs under a subcontract to LIFHE, also provided useful advice in the development of the questionnaire.

The questionnaire consists of 39 questions grouped in eight sections. (See Appendix A for a copy of the questionnaire.)

Section I, on union affiliation and profession, seeks to establish the respondent's relationship to the performing arts.

Section II, on employment as a performing artist, seeks data on the respondent's work experience in the arts in 1980. Questions here sought to obtain data on the steadiness or intermittency of employment in the arts during a 12-month period.

Section III, on employment in other fields, was designed to obtain information about the nature of performers' employment experience outside their performing arts profession, and why they work in those jobs. In that section, a distinction was made between work not as a performer but related to the performing arts, and work which was not related to the performing arts at all. This was done so conclusions might be drawn about the extent to which artists are able to utilize their artistic talents in other jobs when they are not working in their profession. Additional questions sought to establish whether respondents considered their non-performing work as a field to which they might switch if they left the performing arts.

Section IV, on unemployment, was designed to obtain data on the level of unemployment among performing artists, and the extent to which they utilize the unemployment compensation system. Unemployment questions were designed so comparisons could be made with national labor force data collected by the Department of Labor on unemployment.

Section V, on income and earnings, sought data on household income and individual earnings among performing artists. Questions were included to determine what percentage of performing artists' earnings come from work in their profession and what percentage from other jobs.

Section VI, on education and training, sought to find out how much time performers spend in organized study or training in their field, and where they obtain the training. The degree to which they utilize CETA or other federal training programs was also probed.

Section VII, on career counseling needs, solicited information about how performers look for jobs, how they formulate their future career plans, and the extent to which they need or use employment counseling services. These questions were designed to help

the participating unions assess the feasibility of establishing a career counseling program for performing artists.

Section VIII, on personal characteristics, consisted of questions to establish the age, sex, race, and educational level of respondents.

Before the questionnaire was printed up, a field test was performed. The field test was important for eliminating any ambiguity or confusion in the wording of questions. It also helped assure that the wording of each question would elicit consistent data which was usable.

The field test was performed in Washington, D.C., in January 1981 on a group of 10 performing artists. The local offices of the five participating unions each sent at least one representative to take part in the field test. Seven of the 10 participants in the field test answered the questionnaire in writing as though it had been received by mail. The other three test questionnaires were administered orally to simulate the conditions in a telephone interview.

Review of the field test results led to several clarifications and other changes which were incorporated into the final version of the questionnaire.

Questionnaires were mailed out to persons in the survey sample in late March 1981. With the mailing went a covering letter from the president of the appropriate union to explain the purposes of the study and urge the union member's cooperation in completing the questionnaire. Assurances also were given about confidentiality of responses. Mail returns began coming in soon after the mailing and continued until about the middle of June. From June 25 through July 24, 1981, the telephone interviews of nonrespondents took place, using the same questionnaire.

Differences from 1977 Survey

In 1977, the AFL-CIO Human Resources Development Institute surveyed members of these same unions and documented for the first time the chronic and complex worklife problems of performing artists. The present study looks again at some of the issues examined four years ago to determine the current employment situation of performing artists. Drawing on the experience of the 1977 study, certain changes and additions also have been made to produce more useful and reliable data on employment in the field. This study thus has several very significant differences from the earlier effort.

Occupational data. The 1977 study produced data by union but not by occupation. However, it is recognized that each of these five unions represents workers in a variety of performing arts occupations. Actors' Equity, AFTRA, and SAG, though mainly actors, also represent singers and dancers, and AFTRA has large numbers in broadcasting occupations as well; AGMA's membership includes both singers and dancers; and while AFM's membership is predominantly musicians, there are also singers and others in its ranks. Thus, while it was possible in 1977 to draw conclusions about the employment experience of members of each of the five unions, the study did not produce data on actors as a class, or singers, or any other occupational group. Such data would be highly useful in assessing the employment needs of workers in the arts, entertainment, and media industries, and in formulating policies and programs to meet their needs.

For the 1981 study, therefore, data has been developed not only by union but also by occupational group. Respondents were asked to name their main kind of work as a performing artist. Their replies produced five occupational categories large enough to report on: actors (1,870 respondents); singers (264); musicians and conductors (370); dancers (139); and occupations in radio and television broadcasting, including announcers or narrators, broadcast journalists, disk jockeys, and newscasters (197 in this group). This report examines the responses of each of these five occupational categories to the survey questions.

In addition, responses of the four largest of those occupational groups have been analyzed by age, sex, and income. Because the dancers cell was not large enough for additional breakdowns to be statistically reliable, that occupation was not analyzed by age, sex, and income.

Career counseling needs. An additional subject explored by the 1981 survey which was not studied in 1977 is the need for career counseling among performing artists.

It is widely recognized that the demanding nature of performing arts work often makes it difficult for a performing artist to pursue an artistic career for his or her full working lifetime. In 1980, the Labor Institute for Human Enrichment undertook an assesment of the kinds of counseling that might be appropriate to help performing artists prepare for mid-career changes. Under a subcontract with LIFHE, Cornell University's New York State School of Industrial and Labor Relations performed a career counseling assessment based on a review of the literature related to employment in this industry and adult career counseling in general. Cornell also interviewed a small number of performing arts union members in New York City and conducted a limited survey of experts in the field to obtain their views on performers' career counseling needs. Cornell's findings were contained in a report prepared for LIFHE in March 1981 entitled "An Assessment of the Career Counseling Needs of Performing Artists."

This work by Cornell became the basis of the survey's questions on counseling. The series of questions on counseling are designed to provide data on performing artists' career counseling needs and experiences nationwide, for use by LIFHE in conjunction with the Cornell needs assessment. The questions seek to shed light on the extent to which performing artists need and want career counseling, and to explore the feasibility of establishing a career counseling program for them.

Other differences. Data in the 1977 survey included persons who held membership in the performing arts unions but who did not have a professional attachment to the performing arts, usually because they were retired or because their interest in the arts was as a hobby or avocation. These persons were not considered to be seriously attached to any performing arts profession. Their incidence was greatest among the AFM members surveyed in 1977 (19 percent). It was lower (in the range of 6 to 9 percent) for AFTRA, SAG, and AGMA, and very low (2 percent) for Actors' Equity.

The 1981 study focuses only on the union members who consider themselves professional performing artists -- i.e., persons who consider their work in the performing arts to be either their principal or secondary profession. Persons who consider the arts merely a hobby or avocation, and those who are retired from the performing arts, have been excluded.

This was done with the intention of providing more reliable information about the employment experience of performing artists. The employment experience of hobbyists and retirees was not considered relevant to the goals of the study, which are to gain a better understanding of the employment problems in the arts, entertainment, and media industry and suggest policies and programs which could address those problems.

Everyone in the sample was therefore asked whether they considered the performing arts to be their profession (either their principal profession or a secondary profession) or an avocation or hobby. Persons who called the arts their avocation or hobby were excluded from the tabulations. Likewise, persons who indicated on the questionnaire that they have retired or do not do any work as a performing artist were excluded from the tabulations.

As a result of the exclusion of hobbyist and retirees, data from the 1977 study is not strictly comparable to the new findings. The degree of comparability would be better with Actors' Equity where the incidence of hobbyists and retired persons in 1977 was very low, less comparable with AFM, where there was a high percentage of hobbyists and retired persons. For AFTRA, SAG, and AGMA the degree of comparability would be somehwere between Actors' Equity and AFM.

Another point of difference is that data were not collected and analyzed by geographic region in this study, as was done four years ago. The data obtained from the geographic breakdowns in 1977 did not add particularly to the aggregate national findings. The geographic information was so widely differentiated that it was difficult to identify geographic patterns. Neither the performing arts unions nor the Department of Labor made particular use of the geographic data. It was therefore decided that little would be gained by including a geographical analysis again.

Sampling Procedure

The sample was designed to provide information which could be looked at two ways -- by union and by occupation. No difficulty was presented in obtaining a statistically reliable sample by union, since the universe of union members was available from each union's membership rolls. The four largest unions did not maintain occupational breakdowns of their lists, however. To assure that an adequate number of responses would be obtained for each major occupational group -- e.g., actor, musician, singer, etc. -- an educated guess was made as to the number of principal occupations that would be found within each union, and the sample size was set at a level large enough in theory to cover those principal occupational categories.

Thus, for Actors' Equity, it was expected that the principal occupational categories would be actor, singer, dancer, and "all other". For each of those four cells, about 150 responses would be needed for statistical reliability. Based on survey experience, a sample of 450 names will assure a response from at least 150. So for the four cells, the requisite sample size was four times 450, or 1,800 names.

SAG was expected to have the same four occupational cells and hence needed the same sample size as Equity's. For AFTRA, a sample of 2,250 allowed for five possible occupational breaks: actor, singer, announcer, broadcast journalist, and all others.

In the Musicians union, almost all members were expected to fall into a single occupational category of musician, with a small number in the "all others" group. However, since AFM is a very large union, it was decided to sample enough names to produce, in theory, three separate cells. The sample size was also inflated somewhat to offset the expected high rate of hobbyists and retired persons who maintain AFM membership. The AFM sample was thus set at 1,700. Conversely, AGMA, a very small union, had a sample size of 320 names. Due to its small size, only 100 responses would be necessary to assure a valid response. AGMA was the only union whose membership lists were grouped according to the members' professions in the performing arts. It was therefore possible to assure that the AGMA sample included members from each of that union's three main occupational categories, soloist, chorister, and dancer.

(It should be noted that the estimates of occupational groupings within each union in no way compromised the information received from the survey on the actual distribution of occupations. Data in this report are based solely on respondents' actual answers to the survey questions on occupations.)

Fortunately, all the unions except AGMA maintain computerized files of their national membership lists. Those four unions each followed a formula provided to them to make a random selection of the requisite number of names from their rolls of active members. The AGMA sample was drawn by hand using the same random selection technique.

The actual number of questionnaires mailed out totaled 7,853. (See Table 1, next page.) The response rate from the mailout, 36 percent, was considerably higher than usual for a mail questionnaire. A typical rate of return is around 20 percent. Even when this same population was sampled four years ago the response rate was just 28 percent. The response rate was highest for AGMA (42 percent), Actors' Equity (41 percent), and SAG (40 percent). The response from AFM was lowest (29 percent), with AFTRA somewhat higher (32 percent).

Following accepted practice to eliminate any systematic biases between members of the population returning mailed questionnaires and those failing to return them, the survey included a telephone follow-up of nonrespondents. To provide a statistically valid response, interviews were conducted with a random sample of at least 20 percent of the persons not heard from. About two-and-a-half times that number of names was included in the sample, to allow for fallout of persons who could not be reached.

Table 1. Mail and Phone Sample

	Total	Actors' Equity	AFM	AFTRA	AGMA	SAG
Total mailing[1]	7,853	1,795	1,667	2,241	353	1,797
Less undeliverable	196	58	58	47	17	16
Effective sample	7,657	1,737	1,609	2,194	336	1,781
Mail returns	2,747	715	465	706	140	721
Usable	2,402	673	309	633	123	664
Not usable[2]	345	42	156	73	17	57
No mail response	4,908	1,022	1,144	1,486	196	1,060
Telephone interviews	992	200	229	310	36	217
Usable	695	173	90	248	21	163
Not usable[2]	297	27	139	62	15	54

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[1] The number mailed is somewhat less than the number of names supplied by the union because addresses outside this country were eliminated from the survey.

[2] Primarily hobbyists and retirees.

Phone interviewing was done by professional interviewers using WATS and local lines. Interviewers used telephone numbers provided by the unions from their membership lists or, if no number was provided, looked up the numbers in local directories. There were a total of 992 telephone interviews (as shown on Table 1). The responses from these 20 percent of nonrespondents were taken as representative of the nonrespondents as a whole.

Based on the number of people interviewed by mail and phone, the estimated margin of error varied from plus or minus 3.3 percentage points for the AFTRA sample to plus or minus 8.2 percentage points for the AGMA sample. (See Table 2 below.)

Table 2. Number of Interviews on Which Results Are Based, By Union Sample

(Unweighted Figures)

	Mail	Phone	Total for Union	Margin of Error
Actors' Equity	673	173	846	±3.4
AFM	309	90	399	±4.9
AFTRA	633	248	881	±3.3
AGMA	123	21	144	±8.2
SAG	664	163	827	±3.4

It was necessary to weight the mail and telephone responses to eliminate the possibility of bias caused by the different characteristics of respondents and nonrespondents. Since 20 percent of nonrespondents were interviewed by telephone, or one out of five, each telephone interview represented five nonrespondents, and thus carried five times the weight of a single mail response. To give the telephone respondents their proprotionate weight in the tabulations, each telephone interview was given a weight of five and each mail response a weight of one. This weighting procedure helped assure that the tabulations would give a fair representation of the whole sample and would not be unduly biased toward those who mailed in their questionnaires.

Interestingly, when the mail and phone responses to representative questions were compared, the differences between them were almost nonexistent. This suggets that the data would look much as it does here even if mail and phone weights had not been used.

For the tables showing occupational data, it was also necessary to weight the responses according to which union sample they came from, to compensate for relative differences in sample size. These weights included adjustments for multiple union membership to avoid duplication. The weighting made it possible to combine data from the five union samples so totals for each of the main performing arts occupations could be shown.

Analysis and Presentation of Data

Two sets of data have been prepared for each question in the survey: tabulations by union membership, showing national totals for each of the five unions; and tabulations by main occupation in the performing arts (regardless of union affiliation), showing totals for each of the five largest occupational categories. In addition, for most questions, separate tabulations were produced for the four largest of those occupational categories, indicating the response to each question by age, income, and sex within that occupation. The tabulations permit comparisons to be made between unions and between occupations in the performing arts.

The data purposely does not show an overall total for all of the unions or occupations. An average would not have been meaningful, due to the great differences in characteristics and numbers among the different performing arts professions. A cross-union total would tend to be dominated by the large numbers of Musicians union members, and it would lead to a misleading inference that a musician's experience typifies that of all performing artists. Instead, this analysis has made no attempt to average the data but has looked for the generalities -- or contrasts -- which can be found in comparing the data for each union or each occupation.

The data on each question have been analyzed and are discussed in the report which follows. Pertinent summary tables by union and occupation are shown in connection with the discussion of each question.

Conclusions drawn from the detailed occupational breakdowns by age, income, and sex are discussed in the analysis, but those detailed tables have not been reproduced here.

Each table shows two sets of figures for each entry. The top figure represents the "constructed" absolute number of responses, and the bottom figure represents the number of responses as a percentage of the total. The constructed number has no real significance by itself, but reflects the weighting applied to the responses as described above. The figures representing percentages are the ones that are important for this analysis, and so the following report deals only with them.

As noted earlier, a copy of the questionnaire appears as Appendix A of this report. Individual comments and a selection of quotations from the questionnaires are tabulated in Appendix B.

ANALYSIS: WHAT THE SURVEY FOUND

Section I. Union Affiliation and Profession

Summary of Findings

The responses to questions in this section show performing artists to be a multi-talented group. They are often capable of holding jobs in more than one artistic discipline, and they may work as members of a number of different unions in the performing arts. Their versatility enables them to move from one kind of work to another in an industry where stable, long-term employment in one profession may be very difficult to find. Nonetheless, though they may have memberships in many unions, performing artists tend to consider one union as their principal union of employment. Similarly, they consider one profession as their main kind of work in the performing arts.

Performing artists tend to begin their artistic careers early in life and accumulate many years of experience in their professions. A substantial number in each major profession except dancer -- from roughly a fifth to a half -- had worked at least 20 years as a performer.

A majority of respondents viewed the performing arts as their principal vocation, rather than a secondary one, except for musicians who more often looked upon the arts as a secondary job.

Among those who indicated that performing was a secondary profession, most would make it their primary one if more work were available. Actors and dancers generally would welcome more work in their professions even at their present pay rates, while singers, musicians, and performers in broadcasting occupations tended to express a need for increased pay as performers if they were to make the arts their main career. Sizeable proportions of musicians and broadcasters were satisfied with having the performing arts as a secondary profession.

Many performers in each profession, including a majority of actors, singers, and musicians, worked less than full-time as performers. The major reason for working less than full-time was the unavailability of full-time work. Musicians were more likely than other performers to indicate they were working less than full-time because they did not want full-time work in their profession. In addition, musicians also mentioned that even working full-time, the pay as a performer would be insufficient to meet their needs.

The majority of performing artists would want to spend more time in the performing arts if work were available. Each occupational group tended to be willing to do more work at their present rate of pay, with smaller proportions saying they would work more if the pay were better.

Question-by-Question Analysis

Question 1a and b: "Are you a member of a union in the performing arts? If you are a member of more than one performing arts union, do you consider one of them your principal union of employment?"

The survey showed how great the overlap is between members of the three acting unions. Among members of Actors' Equity, for example, 64 percent also belonged to the Screen Actors Guild and 58 percent belonged to AFTRA. Sixty-one percent of AFTRA members carried the union card of SAG and 38 percent carried an Actors' Equity card. Members of SAG also held multiple memberships, with 65 percent in AFTRA and 44 percent in Actors' Equity.

Individuals who worked as musicians or musical artists (dancers and singers) more often were members of just one performing arts union. This was particularly true for members of the American Federation of Musicians, who were almost exclusively single-union members. AGMA members, though, had some tendency toward multiple membership, with 22 percent belonging to AFTRA and smaller percentages to other acting unions.

Of those respondents who had multiple union affiliations, most considered one union as their principal union of employment.

The principal union of most of the actors surveyed was either the Screen Actors Guild (41 percent), Actors' Equity (21 percent), or AFTRA (17 percent), but 17 percent were unable to choose one union as more important than another. For nearly all musicians (97 percent), the

American Federation of Musicians was their main union. Performers in broadcasting were largely concentrated in AFTRA (83 percent). Singers often considered AFM their principal union (45 percent), but a good many cited AGMA (16 percent), AFTRA (15 percent), and Actors' Equity (12 percent). The chief union of dancers in the survey was apt to be either AGMA (34 percent) or Actors' Equity (30 percent), with a smaller portion citing AFTRA (13 percent) and 11 percent unable to choose one union as their main one.

Q.1A UNIONS IN THE PERFORMING ARTS RESPONDENT IS A MEMBER OF

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	681	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
ACTORS' EQUITY ASSOCIATION	1548 100.	-	628 38.	19 7.	848 44.
AMERICAN FEDERATION OF MUSICIANS (AFM)	32 2.	2049 100.	103 6.	2 1.	44 2.
AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS (AFTRA)	901 58.	43 2.	1622 99.	57 22.	1245 65.
AMERICAN GUILD OF MUSICAL ARTISTS (AGMA)	64 4.	14 1.	18 1.	255 100.	23 1.
AMERICAN GUILD OF VARIETY ARTISTS (AGVA)	72 5.	16 1.	64 4.	4 2.	79 4.
SCREEN ACTORS GUILD (SAG)	994 64.	11 1.	1006 61.	22 9.	1920 100.
SCREEN EXTRAS GUILD (SEG	15 1.	-	68 4.	-	178 9.
OTHER	30 2.	5 *	8 *	1 *	21 1.
NO ANSWER	-	-	-	-	-

0011

Q.1A UNIONS IN THE PERFORMING ARTS RESPONDENT IS A MEMBER OF

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
ACTORS' EQUITY ASSOCIATION	1501 50.	145 19.	5 *	124 47.	24 6.
AMERICAN FEDERATION OF MUSICIANS (AFM)	33 1.	361 48.	6575 100.	-	18 4.
AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS (AFTRA)	2037 67.	212 28.	112 2.	89 34.	386 96.
AMERICAN GUILD OF MUSICAL ARTISTS (AGMA)	17 1.	145 19.	6 *	103 39.	-
AMERICAN GUILD OF VARIETY ARTISTS (AGVA)	69 2.	28 4.	49 1.	24 9.	4 1.
SCREEN ACTORS GUILD (SAG	2325 77.	159 21.	26 *	80 30.	90 23.
SCREEN EXTRAS GUILD (SEG)	206 7.	-	-	15 6.	10 2.
OTHER	20 1.	1 *	20 *	-	5 2.
NO ANSWER	-	-	-	-	-

0111

Q.1B PRINCIPAL UNION OF EMPLOYMENT

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	891	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
ACTORS' EQUITY ASSOCIATION	806 52.	-	168 10.	6 2.	235 11.
AMERICAN FEDERATION OF MUSICIANS (AFM)	7 1.	1990 97.	32 2.	-	8 1.
AMERICAN FEDERATION OF TELEVISION AND RADIO ARTIST (AFTRA	105 7.	14 1.	662 40.	6 2.	195 10.
AMERICAN GUILD OF MUSICAL ARTISTS (AGMA)	18 1.	-	10 1.	235 92.	7 *
AMERICAN GUILD OF VARIETY ARTISTS (AGVA	6 *	-	10 1.	-	12 1.
SCREEN ACTORS GUILD (SAG)	312 20.	-	430 26.	1 1.	988 51.
SCREEN EXTRAS GUILD (SEG)	-	-	29 2.	-	86 4.
OTHER	12 1.	-	5 *	1 *	7 *
NO ANSWER/NO PRINCIPAL ONES	287 18.	46 2.	291 18.	7 3.	416 22.

Q.1B PRINCIPAL UNION OF EMPLOYMENT

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
ACTORS' EQUITY ASSOCIATION	616 21.	68 12.	-	79 30.	3 1.
AMERICAN FEDERATION OF MUSICIANS (AFM)	1 *	337 45.	6423 97.	-	15 4.
AMERICAN FEDERATION OF TELEVISION AND RADIO ARTIST (AFTRA	522 17.	117 15.	42 1.	33 13.	332 83.
AMERICAN GUILD OF MUSICAL ARTISTS (AGMA	2 *	126 16.	6 *	90 34.	-
AMERICAN GUILD OF VARIETY ARTISTS (AGVA)	4 *	6 1.	-	8 3.	-
SCREEN ACTORS GUILD (SAG)	1252 41.	36 5.	1 *	20 8.	29 7.
SCREEN EXTRAS GUILD (SEG)	114 4.	-	-	3 1.	2 *
OTHER	5 *	-	-	-	-
NO ANSWER/NO PRINCIPAL ONES	517 17.	44 6.	123 2.	29 11.	20 5.

0112

Question 2a, b, and c: "What work do you do as a professional performing artist? If you perform in more than one occupation, which one do you consider your main type of work as a performing artist? About how many years have you been a professional performing artist?"

Just as performing artists held multiple union memberships, they also tended to work in more than one performing arts occupation. Among those respondents for whom singing was their principal performing arts occupation, 30 percent also worked as musicians, 28 percent as actors, and 11 percent as dancers. Those individuals who considered dancing as their main work in the performing arts worked as singers (37 percent) and actors (36 percent) as well.

Musicians and actors were more likely to limit their performing arts work to their principal performing arts occupations than respondents who viewed themselves mainly as singers or dancers. In the group of persons who considered musician or conductor their primary performing arts occupation, just 12 percent also worked as singers. Among actors, 18 percent worked as singers, 9 percent as dancers, and 6 percent as announcers, narrators, or voice-overs.

Among those whose principal performing arts work was one of the broadcasting occupations -- announcer (including narrator and voice-over), broadcast journalist, disc jockey, or newscaster -- 16 percent also worked as actors.

Except for actors and dancers, over one third of those surveyed had worked 20 or more years in their performing arts craft. Musicians were the most experienced occupational group, with 54 percent having worked 20 or more years. Among singers and those in broadcast occupations, 34 percent of each group had worked 20 or more years. This compares to a smaller though still sizeable proportion of actors (20 percent) and just 13 percent of dancers. Of particular note, 19 percent of broadcasters, 22 percent of singers, and 29 percent of musicians had 30 or more years of experience in their performing arts professions.

Actors and dancers, on the other hand, tended to have less experience as professional artists. Fifty-seven percent of the dancers surveyed and 54 percent of the actors had worked in the arts for less than 10 years. The difference in experience may reflect the relative youthfulness of actors compared to singers, broadcasters, and musicians. There were relatively more actors 34 and under (54 percent) than there were singers (48 percent), broadcasters (41 percent), and musicians (39 percent). Because of the small number of dancers in the survey, reliable data is not available on the age composition of this group.

Performers often start acquiring their professional working experience at an early age. For actors and musicians under 25, roughly 15 percent had already worked at least 10 years in their profession. Fully half the singers under 25 reported at least 10 years of experience.

Note: The makeup of the two composite occupational categories used in this analysis, musician and broadcasting occupations, can be seen in the table for Question 2b. The "musicians" group includes those whose main performing arts work was musician (96 percent) and composer (4 percent). The "broadcasting occupations" group consists of announcer/narrator/voice-over (44 percent), broadcast journalist (38 percent), disc jockey (11 percent), and newscaster (7 percent).

Q.2A TYPE OF WORK AS PERFORMING ARTIST

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	646	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
ACTOR	1419 91.	27 1.	1244 76.	28 11.	1838 96.
MUSICIAN	85 5.	1979 97.	115 7.	10 4.	79 4.
DANCER	358 23.	22 1.	165 10.	104 41.	221 11.
BROADCAST JOURNALIST	20 1.	-	114 7.	-	23 1.
DISC JOCKEY	4 *	3 *	46 3.	-	17 1.
NEWSCASTER	-	3 *	19 1.	-	4 *
CONDUCTOR	20 1.	178 9.	5 *	3 1.	3 *
ANNOUNCER	89 6.	8 *	224 14.	-	165 9.
SINGER	583 37.	381 19.	396 24.	144 57.	394 20.
ALL OTHER	165 11.	32 2.	111 7.	9 3.	221 11.

Q.2A TYPE OF WORK AS PERFORMING ARTIST

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
ACTOR	3031 100.	211 28.	22 *	94 36.	65 16.
MUSICIAN	86 3.	225 30.	6515 99.	-	13 3.
DANCER	281 9.	81 11.	-	263 100.	2 *
BROADCAST JOURNALIST	26 1.	1 *	-	-	163 41.
DISC JOCKEY	19 1.	2 *	-	-	61 15.
NEWSCASTER	-	-	10 *	-	32 8.
CONDUCTOR	4 *	57 8.	382 6.	-	1 *
ANNOUNCER	188 6.	13 2.	21 *	1 *	214 54.
SINGER	540 18.	752 100.	799 12.	96 37.	5 1.
ALL OTHER	156 5.	25 3.	30 *	16 6.	3 1.

Q.2B RESPONDENT'S MAIN TYPE OF WORK AS PERFORMING ARTIST

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
ACTOR	1117 72.	-	1065 65.	2 1.	1559 82.
MUSICIAN	7 *	1744 85.	40 2.	-	1 *
DANCER	113 7.	-	47 3.	101 40.	42 2.
BROADCAST JOURNALIST	6 *	-	85 5.	-	3 *
DISC JOCKEY	-	3 *	19 1.	-	3 *
NEWSCASTER	-	-	17 1.	-	3 *
CONDUCTOR	-	70 3.	1 *	2 1.	-
ANNOUNCER	8 1.	-	107 7.	-	35 2.
SINGER	127 8.	92 4.	126 8.	139 54.	86 4.
ALL OTHER	79 5.	5 *	47 3.	9 3.	74 4.

0014

Q.2B RESPONDENT'S MAIN TYPE OF WORK AS PERFORMING ARTIST

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
ACTOR	3032 100.	-	-	-	-
MUSICIAN	-	-	6336 96.	-	-
DANCER	-	-	-	263 100.	-
BROADCAST JOURNALIST	-	-	-	-	152 38.
DISC JOCKEY	-	-	-	-	45 11.
NEWSCASTER	-	-	-	-	28 7.
CONDUCTOR	-	-	259 4.	-	-
ANNOUNCER	-	-	-	-	175 44.
SINGER	-	753 100.	-	-	-
ALL OTHER	-	-	-	-	-

0114

Q.2C NUMBER OF YEARS RESPONDENT HAS BEEN A PROFESSIONAL PERFORMING ARTIST

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	527
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
2 YEARS OR LESS	87 6.	68 3.	134 8.	14 6.	161 9.
3 OR 4	256 16.	119 6.	203 12.	35 14.	251 13.
5 TO 9	432 28.	302 15.	441 27.	49 19.	491 25.
10 TO 14	276 18.	216 11.	300 18.	57 23.	333 18.
15 TO 19	161 10.	235 11.	116 7.	38 15.	217 11.
20 TO 29	203 13.	494 24.	221 14.	29 11.	237 12.
30 TO 39	80 5.	319 16.	154 10.	21 8.	143 7.
40 OR MORE	57 4.	286 14.	64 4.	6 2.	100 5.
DON'T KNOW/NO ANSWER	3 *	11 *	5 *	6 2.	3 *

Q.2C NUMBER OF YEARS RESPONDENT HAS BEEN A PROFESSIONAL PERFORMING ARTIST

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
2 YEARS OR LESS	359 12.	47 6.	227 4.	13 5.	29 7.
3 OR 4	505 17.	41 5.	421 6.	55 21.	31 8.
5 TO 9	754 25.	144 19.	1032 16.	81 31.	119 30.
10 TO 14	527 17.	117 16.	679 10.	50 19.	47 12.
15 TO 19	272 9.	133 18.	663 10.	29 11.	35 9.
20 TO 29	346 12.	87 12.	1630 25.	17 6.	61 15.
30 TO 39	166 5.	146 19.	978 15.	15 6.	68 17.
40 OR MORE	101 3.	22 3.	955 14.	3 1.	11 2.
DON'T KNOW/NO ANSWER	2 *	15 2.	10 *	-	-

0115

Question 3a and b: "Do you look on the performing arts as your principal profession or secondary profession? Would you like to make the performing arts your principal profession?"

More than two thirds of the performing artists surveyed regarded the arts as their principal profession, with the exception of musicians. Just 44 percent of musicians looked upon the performing arts as their main vocation. Most of this disparity between musicians and other performing artists lay with the inclination of AFM members: only 46 percent of AFM members viewed the arts as their principal job compared with 34 percent of AGMA and Actors' Equity members, 79 percent of AFTRA members, and 71 percent of SAG members.

(The survey, as explained earlier, was limited to persons who considered the performing arts either their primary profession or a secondary profession. Persons who considered the arts an avocation or hobby were intentionally not included in the survey results.)

Among performers who considered the arts their secondary profession, over two-thirds expressed the desire to make the arts their primary profession if more work were available. This was especially true for actors and singers: 83 percent of singers and 80 percent of actors would have been willing to make the arts their primary profession if more work were available.

Some performing artists would like to make the arts their principal profession even at their current rate of remuneration while others would require additional financial incentives to switch.

Proportionately more respondents who wanted to make acting (78 percent) and dancing (72 percent) their principal profession were willing to do so at their present pay rate, than was true for their fellow artists. Alternatively, 64 percent of singers, 61 percent of musicians, and 51 percent of broadcasters who desired to make the performing arts their primary vocation indicated that they would like to do so only if their rate of pay were increased above its current level.

Relatively few performers who considered the arts as a secondary profession were uninterested in making performing their primary profession. Musician and broadcast respondents who placed their arts careers second were noticeable exceptions, however, with 23 percent of the former and 22 percent of the latter uninterested in making performing their main work regardless of pay level.

Q.3A/B WHETHER PERFORMING ARTS IS RESPONDENT'S PRINCIPAL OR SECONDARY PROFESSION

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAC
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
PERFORMING ARTS IS PRINCIPAL PROFESSION	1312 84.	937 46.	1291 79.	214 84.	1374 71.
PERFORMING ARTS IS SECONDARY PROFESSION	244 16.	1107 54.	346 21.	41 16.	545 28.
WOULD LIKE TO MAKE IT PRINCIPAL AT PRESENT RATE OF PAY	144 9.	292 14.	183 11.	11 4.	330 17.
WOULD LIKE TO MAKE IT PRINCIPAL ONLY IF PAY WERE INCREASED	50 3.	470 23.	64 4.	15 6.	114 6.
WOULD NOT LIKE TO MAKE IT PRINCIPAL	8 1.	251 12.	63 4.	12 5.	36 2.
DON'T KNOW/NO ANSWER	42 3.	95 5.	36 2.	3 1.	64 3.

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Q.3A/B WHETHER PERFORMING ARTS IS RESPONDENT'S PRINCIPAL OR SECONDARY PROFESSION

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
PERFORMING ARTS IS PRINCIPAL PROFESSION	2213 73.	491 65.	2912 44.	223 85.	304 76.
PERFORMING ARTS IS SECONDARY PROFESSION	818 27.	262 35.	3673 56.	40 15.	96 24.
WOULD LIKE TO MAKE IT PRINCIPAL AT PRESENT RATE OF PAY	510 17.	79 10.	975 15.	21 8.	32 8.
WOULD LIKE TO MAKE IT PRINCIPAL ONLY IF PAY WERE INCREASED	145 5.	139 18.	1510 23.	8 3.	33 8.
WOULD NOT LIKE TO MAKE IT PRINCIPAL	66 2.	28 4.	851 13.	2 1.	21 5.
DON'T KNOW/NO ANSWER	98 3.	18 2.	336 5.	9 4.	9 2.

0116

Question 4a, b, and c: **"Recognizing that full-time employment for a performing artist may not follow the conventional pattern of a regular 40-hour week, do you consider yourself to be working full time or less than full time in a performing arts profession? (Check the one reason that most closely describes your situation.) Whether you are working full time or less than full time, would you want to spend more of your time in the performing arts if work were available?"**

In every union except AGMA, full-time employment in the performing arts was the exception rather than the norm.

Many more broadcasters (59 percent) and dancers (48 percent) worked full time in their performing arts occupations than did their fellow artists. Between 21 and 26 percent of actors, singers, and musicians had full-time work in their respective crafts.

The unavailability of full-time work was the major cause cited for working less than full time in the performing arts. Actors indicated this reason most often (64 percent) and broadcasters least often (26 percent). Not wanting full-time work was the next most frequently noted cause of working less than full time as a performer. Twenty-nine percent of the musicians stated this reason compared to much smaller proportions of singers (15 percent), broadcasters (12 percent), actors (8 percent), and dancers (5 percent).

Relatively more musicians than other performers surveyed indicated that they did not work full time as performing artists because the pay was insufficient for their needs. Nine percent of musicians mentioned this reason for less than full-time work as a performing artist compared with between 1 and 2 percent for the other occupational groups.

The majority of respondents in each union and occupation would spend more time in the performing arts if work were available. In each occupational group the performing artists generally expressed their willingness to do so at their present rate of remuneration; a smaller number would work more only if the pay as a performer were better. The proportion interested in more work at their present pay was greatest among actors (81 percent) and lowest among broadcasters (41 percent) and musicians (42 percent). Thirty-six percent of the musicians would want to spend more time in the arts, but only if their pay were increased; this compares with 24 percent of broadcasters, 20 percent of singers, 17 percent of dancers, and 10 percent of actors.

A relatively large proportion of individuals in broadcast occupations -- 27 percent -- would be uninterested in spending more time in the performing arts if work were available. This may be due, in part, to the large proportion who already were employed full time at their craft. For the same reason, 18 percent of dancers were not interested in devoting more time to the arts.

Q.4A/B REASONS FOR WORKING LESS THAN FULL TIME IN A PERFORMING ARTS PROFESSION

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
FULL TIME	380 24.	509 25.	567 35.	148 58.	433 23.
LESS THAN FULL TIME	1163 75.	1528 75.	1053 64.	105 41.	1474 77.
BECAUSE:					
FULL TIME WORK IS NOT AVAILABLE	979 63.	721 35.	798 49.	80 31.	1231 62.
EVEN WORKING FULL TIME, THE PAY IS NOT SUFFICIENT FOR YOUR NEEDS	25 2.	197 10.	25 2.	4 2.	42 2.
YOU WANT TO SPEND TIME IN FURTHER TRAINING	30 2.	49 2.	28 2.	4 2.	40 2.
YOU DON'T WANT FULL TIME WORK	89 6.	554 27.	156 10.	13 5.	164 9.
ALL OTHER REASONS	5 *	-	4 *	-	-
NO ANSWER	35 2.	8 *	42 3.	2 1.	27 1.
NO ANSWER	12 1.	14 1.	16 1.	2 1.	16 1.

Q.4A/B REASONS FOR WORKING LESS THAN FULL TIME IN A PERFORMING ARTS PROFESSION

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
FULL TIME	626 21.	195 26.	1551 24.	127 48.	236 59.
LESS THAN FULL TIME	2360 78.	544 72.	5004 76.	135 51.	159 40.
BECAUSE:					
FULL TIME WORK IS NOT AVAILABLE	1954 64.	386 51.	2314 35.	107 41.	103 26.
EVEN WORKING FULL TIME, THE PAY IS NOT SUFFICIENT FOR YOUR NEEDS	62 2.	9 1.	602 9.	3 1.	3 1.
YOU WANT TO SPEND TIME IN FURTHER TRAINING	62 2.	24 3.	178 3.	6 2.	4 1.
YOU DON'T WANT FULL TIME WORK	247 8.	111 15.	1891 29.	13 5.	47 12.
ALL OTHER REASONS	-	-	-	5 2.	-
NO ANSWER	55 2.	14 2.	20 *	1 *	2 *
NO ANSWER	26 1.	15 2.	40 1.	1 *	5 1.

Q.4C WOULD RESPONDENT SPEND MORE TIME IN THE PERFORMING ARTS IF WORK WERE AVAILABLE

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL ASMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	527
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
YES, AT PRESENT RATE OF PAY	1218 78.	856 42.	1202 73.	156 61.	1555 81.
YES, BUT ONLY IF PAY WERE INCREASED	174 11.	737 36.	182 11.	43 17.	207 11.
NO	63 4.	373 18.	143 9.	46 18.	72 4.
NO ANSWER/DON'T KNOW	100 7.	84 4.	110 7.	10 4.	90 4.

0016

Q.4C WOULD RESPONDENT SPEND MORE TIME IN THE PERFORMING ARTS IF WORK WERE AVAILABLE

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
YES, AT PRESENT RATE OF PAY	2454 81.	540 72.	2769 42.	147 56.	162 41.
YES, BUT ONLY IF PAY WERE INCREASED	309 10.	148 20.	2376 36.	46 17.	97 24.
NO	107 4.	38 5.	1177 18.	48 18.	108 27.
NO ANSWER/DON'T KNOW	162 5.	27 3.	272 4.	23 9.	33 8.

0118

Section II. Employment as a Performing Artist

Summary of Findings

The responses to questions in this section document the sporadic and intermittent nature of employment in the performing arts.

Performers generally work for pay in their professions for only a small part of the year. They may consider themselves performing artists even though they worked in their profession very little -- or not at all -- during the year.

The employment patterns in 1980 were generally not very different from those in 1979, suggesting that 1980 was probably a typical year for performing arts employment. Many members of SAG, though, worked less than in the previous year -- a result, perhaps, of their two-month Hollywood strike during 1980.

Most performing artists must maintain relationships with a larger number of different employers than other workers. The majority of singers, actors, and musicians worked for at least three different employers, and the number who worked for 10 or more employers ranged from 19 to 34 percent. Performers in dancing and broadcasting occupations mainly worked for less than four employers.

Question-by-Question Analysis

Question 5: "During 1980 about how many days did you work at your profession in the performing arts? (If you worked any part of a day, count it as one day. Exclude work that was not for pay. Also exclude work related to the arts but not in your profession, such as teaching or coaching, general management, clerical, ushering, etc.)"

Performing artists in all occupations had a substantial number of days in 1980 when they did not work in their professions. The proportion who did not work over 50 days in their field ranged from 19 to 61 percent. In no occupation did a majority of the respondents work the entire year (over 250 days) in their profession.

The occupations in which performers were particularly apt to have worked just a small part of the year in their profession were actor, musician, and singer. The bulk of actors (61 percent) worked 50 days or less in their field. About half of the musicians (54 percent) and singers (46 percent) worked no more than 100 days. The proportion of respondents in those three occupations who worked in their profession all year was quite small -- 5 percent for actors, 8 percent for singers, and 11 percent for musicians.

Dancers showed a different employment pattern, with one third working 100 days or less in their profession, but about an equal number working the entire year.

Broadcast occupations were the most likely to have provided employment for the full year. Although 30 percent of these respondents worked no more than 100 days in their profession, 47 percent did work over

250 days.

Since the survey was confined to persons who considered themselves professional performing artists -- not simply hobbyists -- it is significant that there were a number of respondents who did not work for pay in their profession at all in 1980. Actors had the largest proportion, with 14 percent who did not work in their field at all that year; dancers and singers (7 and 6 percent respectively) were next; and among musicians, 3 percent had no paid work in their profession. (In broadcasting occupations, the number without any days of work in their profession was insignificant.)

The responses to this question show that a sizeable proportion of performers worked relatively few days -- or even no days -- in their field, but still considered themselves performing artists. This suggests that performing artists must measure their attachment to their profession in other ways besides the amount of time spent working at it. This finding has a bearing on public policy regarding the collection of employment data from which policy-makers can assess the employment situation of performing artists. At present, the principal sources of regularly collected employment data are the Decennial Census and the monthly Current Population Survey (CPS), both conducted by the Bureau of the Census. In both cases, occupational data is determined by asking respondents what work they did in the previous week. This approach is bound to underestimate the number of performing artists in the general population. It fails to capture the large number of persons who consider themselves performing artists but who may not have worked for pay in their field during the week in question.

Among actors and broadcasters, respondents under age 25 worked less than older ones, suggesting that young persons eventually "break into" the field or drop out of it. The musicians with the most days of work tended to center in the 25-44 age bracket. Singers, though, tended to show more days of work in their field when they were young, with some decline after age 34.

In broadcasting occupations, two thirds of the men worked at least 151 days in the field, compared to only half of the women.

Q.5 NUMBER OF DAYS RESPONDENT WORKED IN THE PERFORMING ARTS PROFESSION WITH PAY DURING 1980

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
NONE	172 11.	62 3.	171 11.	6 2.	207 11.
1 TO 50	540 35.	640 31.	578 35.	19 7.	975 51.
51 TO 100	252 16.	381 19.	236 14.	34 13.	312 16.
101 TO 150	186 12.	367 18.	175 11.	27 11.	116 6.
151 TO 200	146 10.	176 9.	145 9.	31 12.	146 8.
201 TO 250	68 4.	105 5.	99 6.	48 19.	64 3.
OVER 250	177 11.	251 12.	220 13.	84 33.	85 4.
DON'T KNOW/NO ANSWER	15 1.	68 3.	12 1.	7 3.	20 1.

0019

Q.5 NUMBER OF DAYS RESPONDENT WORKED IN THE PERFORMING ARTS PROFESSION WITH PAY DURING 1989

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
NONE	415 14.	42 6.	203 3.	19 7.	1 *
1 TO 50	1427 47.	189 25.	2014 31.	40 15.	76 19.
51 TO 100	429 14.	112 15.	1299 20.	28 11.	42 11.
101 TO 150	244 8.	147 20.	1223 19.	42 16.	27 7.
151 TO 200	236 8.	115 15.	529 8.	19 7.	40 10.
201 TO 250	109 3.	72 9.	331 5.	31 12.	25 6.
OVER 250	147 5.	60 8.	759 11.	85 32.	189 47.
DON'T KNOW/NO ANSWER	25 1.	17 2.	236 3.	1 *	-

0119

Question 6: "In general, how does this compare with the number of days you worked at your profession in the performing arts in 1979?"

This question was intended to show whether 1980 was a typical year for performing arts employment. The answers indicated that for most performers it was. But actors, particularly members of SAG, tended to have worked somewhat less in 1980 than the year before. This pattern was undoubtedly influenced by the two-month SAG-AFTRA strike affecting performers in Hollywood during 1980.

Among singers, musicians, dancers, and broadcasting occupations, a plurality of respondents worked about the same amount in their profession in both years. The rest were generally about equally balanced between those who worked more days in 1980 and those who worked less. An exception was in broadcasting occupations; though a good majority (66 percent) of broadcasters worked about the same in both years, the rest were twice as likely to have worked more in 1980 than to have worked less. On the whole, these patterns indicate that 1980 was not too different from 1979 for singers, musicians, dancers, or broadcasters.

A look at the actors' experience, by contrast, shows that a slight plurality worked fewer days in 1980 than the year before. The remainder were almost equally split between those who worked more in 1980 and those who worked about the same as the previous year. SAG members bore the biggest brunt of the reduced employment, with 39 percent working fewer days in 1980. Actors' Equity members had a slight plurality who worked fewer days in 1980 (35 percent). For AFTRA members, though, 1980 was not much different from 1979; the steady work experience of AFTRA's members in broadcast occupations offset any decrease in employment among its actor members.

In general, as respondents' ages increased they were more likely to have worked about the same amount in both years, suggesting the formation of settled employment patterns as performers mature. However, even with this "maturing" tendency, actors still showed considerable volatility of employment: only a bit over one-third of the older actors worked the same amount in both years, with about an equal number saying they worked less than the year before.

Men tended to exhibit more employment stability than women. In all occupational categories examined, men were more likely than women to have worked the same amount in both years in their performing arts profession.

Q.6 HOW WORKING IN 1980 COMPARES WITH WORKING IN PERFORMING ARTS IN 1979

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	946	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
MORE DAYS IN '80 THAN IN '79	491 32.	510 25.	474 29.	41 16.	517 27.
FEWER DAYS IN '80 THAN '79	548 35.	567 28.	463 28.	50 20.	741 39.
ABOUT THE SAME	473 31.	942 46.	637 39.	157 62.	530 28.
WAS NOT IN THE PROFESSION IN '79	21 1.	19 1.	39 3.	6 2.	57 3.
DON'T KNOW/NO ANSWER	22 1.	11 *	23 1.	1 *	27 1.

0020

Q.6 HOW WORKING IN 1980 COMPARES WITH WORKING IN PERFORMING ARTS IN 1979

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	430 100.
MORE DAYS IN '80 THAN IN '79	916 30.	211 28.	1715 26.	66 25.	88 20.
FEWER DAYS IN '80 THAN '79	1050 35.	188 25.	1775 27.	71 27.	46 11.
ABOUT THE SAME	895 29.	326 43.	3015 46.	117 44.	265 66.
WAS NOT IN THE PROFESSION IN '79	116 4.	15 2.	60 1.	7 3.	8 2.
DON'T KNOW/NO ANSWER	54 2.	13 2.	30 *	3 1.	3 1.

0120

Question 7: "About how many different employers did you work for as a performing artist in 1980?"

The responses to this question point up the intermittent nature of performing arts employment. In no occupation did a majority of respondents work for just on employer in their capacity as performing artists during the year.

Multiple employers were particularly pronounced among actors, singers, and musicians. Only 10 to 13 percent of the performers in those three professions worked for just a single employer in 1980. Instead, the majority in those occupations worked for four or more different employers. For singers and musicians, the number who worked for upwards of 10 employers was in the range of 30 percent (23 and 34 percent respectively).

A majority of performers in dancing and broadcasting occupations worked for one to three employers. Dancers and broadcasters were more likely than other performers to work for just one meployer; about four out of ten performers in those two occupations had only one employer in 1980. Their relationship with fewer employers reflects the fact that dancers often are associated with a dance company, and that persons in broadcasting may hold regular jobs at a radio or television station.

Working for a lot of employers does not necessarily put performers into high income brackets. Rather, the data suggests that multiple employer relationships are often necessary to maintain even modest income levels. Forty-one percent of the musicians who worked for 20 or more employers reported incomes of less than $13,000 a year. For singers, the comparable figure was 53 percent, and for actors, 22 percent.

Q.7 NUMBER OF EMPLOYERS WORKED FOR AS A PERFORMING ARTIST IN 1960

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	627
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
ONE	229 15.	292 14.	220 13.	110 43.	197 10.
TWO	287 18.	200 10.	127 8.	27 11.	190 10.
THREE	186 12.	167 8.	224 14.	19 7.	202 11.
FOUR	147 9.	173 8.	122 7.	16 6.	142 7.
5 OR 6	210 13.	221 11.	195 12.	38 15.	311 16.
7 TO 9	87 6.	176 9.	134 8.	14 6.	116 6.
10 TO 19	117 8.	259 13.	239 15.	17 7.	296 15.
20 OR MORE	94 6.	416 20.	174 11.	8 3.	230 12.
DON'T KNOW/NO ANSWER	27 2.	84 4.	28 2.	1 *	42 2.
NOT ASKED	172 11.	62 3.	171 10.	6 2.	208 11.

Q.7 NUMBER OF EMPLOYERS WORKED FOR AS A PERFORMING ARTIST IN 1980

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	106
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
ONE	342 11.	73 10.	890 13.	105 40.	170 43.
TWO	367 12.	104 14.	573 9.	57 22.	55 14.
THREE	361 12.	85 11.	532 8.	23 9.	49 12.
FOUR	259 9.	41 5.	633 10.	28 10.	13 3.
5 OR 6	432 14.	100 13.	703 11.	13 5.	22 6.
7 TO 9	210 7.	88 12.	545 8.	5 2.	6 1.
10 TO 19	363 12.	102 14.	891 14.	8 3.	24 6.
20 OR MORE	223 7.	107 14.	1340 20.	5 2.	45 11.
DON'T KNOW/NO ANSWER	61 2.	13 2.	286 4.	1 *	15 4.
NOT ASKED	415 14.	42 5.	203 3.	19 7.	1 *

Section III. Employment in Other Fields, Not as a Performing Artist

Summary of Findings

Performing artists -- particularly actors, singers, and musicians -- often held jobs outside their profession. Yet the commitment of performing artists to their professions is seen in the substantial number who were not interested in working in other jobs even though they had insufficient work as performers.

Dancers were the only major group where a majority of respondents had jobs related to the arts when they worked outside their profession. For the others, about half did not work at all in arts-related jobs when they worked outside their profession, but held only jobs that were unrelated to the arts. This contradicts the popular notion that performers generally work in arts-related fields such as teaching or arts administration when they are not professionally employed.

For those who did work in arts-related fields when they worked outside their profession, teaching or coaching tended to be the major kind of work they did.

Performers who worked in jobs unrelated to the arts were likely to hold clerical, sales, service, professional or technical jobs. Musicians, many of whom regarded the arts as a secondary profession, leaned toward professional and technical jobs where they might be expected to find satisfying primary careers commensurate with their educational levels. Actors, singers, and dancers, most of whom put their artistic careers first, preferred occupational categories where jobs were less skilled, less demanding, and easy to move in and out of -- true to the popular notion of performers waiting tables between gigs.

Performers who held arts-related jobs outside their profession did not tend to regard them as their principal occupation. Among those who said their arts-related work was not their principal job, only dancers had a majority who had thought of making it their principal occupation at some future time. Even so, at least a quarter of the actors, singers, musicians, and persons in broadcasting occupations had given thought to doing so.

Among performers who worked in jobs unrelated to the arts, only musicians tended to consider those non-arts-related jobs as their principal occupation. The rest mainly said these jobs were not their principal occupation, and they had not considered changing that in the long term.

When performers worked in arts-related jobs outside their profession, it was not by preference. Instead, they did so mainly because they did not have enough work in their profession as performers, or because their pay as performers needed to be supplemented by other income. Their reasons for working in arts-related jobs confirmed their strong attachment to their professional performing arts work. The responses also undermined the myth that performers often prefer arts-related work because of its higher pay or greater job security.

Similar reasons motivated performers to work in jobs outside the arts. For musicians, though, the biggest reason was job security -- perhaps explaining why musicians tended to think of these jobs outside the arts as their principal occupation. Another important reason for all categories of performers was the flexibility their non-arts-related jobs gave them to pursue their careers in the performing arts.

The amount of time performers worked in arts-related jobs outside their profession seemed to vary by profession. When musicians worked in arts-related jobs, they tended to do so for at least half the year. In contrast, when actors, dancers, and persons in broadcasting occupations worked in arts-related jobs, they were apt to work relatively short periods. Singers' experience was somewhere in the middle.

When performers worked in jobs outside the arts, though, they tended to put in more time in those jobs. More musicians, actors, and singers worked all year in jobs unrelated to the arts than worked all year in their professions as performers. Half the musicians who held jobs outside the arts worked close to the whole year in those jobs. About four out of ten of the actors, singers, and broadcasters who did non-arts-related work spent over 200 days in these jobs. Only dancers tended to work just short periods in jobs outside the arts.

Employment in non-performing jobs was generally much more stable than that as a performer, among musicians, actors, and singers. Those performers tended to establish relationships with only one or two employers when they did non-performing-arts work, rather than the multiple employer relationships they commonly maintained in their professional work. Dancers and persons in broadcasting occupations, who were more likely to have just one employer in the performing arts, also tended to work for relatively few employers when they held non-performing jobs.

The year 1980 was not too different from 1979 as far as the amount of time most performers spent in jobs outside their profession.

Question-by-Question Analysis

The questions in this section -- Questions 8 through 12 -- sought information on the work respondents did outside their profession as a performing artist, either in arts-related fields or in fields unrelated to the arts. The various parts of Question 9 asked for information about their work experience in arts-related fields outside their profession. Question 10 asked for similar information on their work experience in fields unrelated to the arts. For clarity of discussion, this analysis deals with the portions of Questions 9 and 10 according to their subject matter, rather than strictly in the order they appeared on the questionnaire.

Questions 8a, 9a, and 10a: "During 1980 did you hold any jobs that were not in your profession as a performing artist? If yes: During 1980 did you work in any jobs that were related to the performing arts, such as teaching or coaching, technical support of the arts, or in arts administration (e.g., general management, clerical work, bookkeeping, working as an usher or ticket taker, etc.)? During 1980 did you hold any jobs that were neither in your profession as a performing artist nor related in any way to the performing arts?"

Responses to Question 8a demonstrated that a sizeable number of performers did hold jobs outside their profession in the performing arts. In fact, a majority of the actors, singers, and musicians in the survey worked outside their profession during 1980 (64 percent each for actors and singers, and 73 percent for musicians). For musicians, the high percentage holding non-performing-arts jobs may be partly explained by the fact that 56 percent of the musicians surveyed considered the performing arts their secondary profession, rather than their principal one (see Question 3a and b) But most of the actors and singers considered the performing arts their principal profession (73 percent and 65 percent, respectively), so secondary professions cannot entirely account for the large proportions working in other jobs.

Performers in dancing and broadcasting occupations were the two groups most likely to work exclusively in their performing professions. But a sizeable faction did hold other jobs (37 percent of dancers and 43 percent of broadcasters).

In asking whether performers' work outside their profession was related or unrelated to the performing arts, the survey examined the popular notion that when performers are not working in their profession, they generally work in arts-related fields where they can make use of their professional training. This decidedly is not typically true. In most of the professions surveyed, around half of the respondents did not engage in arts-related jobs when they worked outside their performing arts profession. The proportion with no arts-related work varied from 45 percent for broadcasting occupations, 48 percent for musicians, 52 percent for actors, and 56 percent for singers. Dancers were more likely to stick to work related to the arts, although a sizeable minority of 38 percent did not work in any arts-related jobs.

The following table shows that in all of the major occupational groups except dancer and broadcaster, there was a higher incidence of non-arts-related work than arts-related work among performers who worked outside their profession. The table also gives an indication of the multiple job-holding among performers, with between 7 and 18 percent of the respondents in each occupation working both arts-related and non-arts-related jobs during 1980. Most of the performers worked in their performing arts professions as well (as shown in Question 5, above).

Types of Jobs Held in 1980
Among Those Who Held Any Jobs
Outside Their Performing Arts Profession

	Actors	Singers	Musicians	Dancers	Broadcast Occupations
Total Performers Who Held Jobs Outside Their Profession	100%	100%	100%	100%	100%
Held Jobs Related to Performing Arts	48	44	52	62	55
Held Jobs Not Related to Performing Arts	70	72	63	48	52

Note: Subtotals may add to more than 100% because of multiple responses.

Q.8A.9A/10A TYPES OF JOBS HELD IN 1960

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	627
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
HELD NO JOBS OUTSIDE PERFORMING ARTS	601 39.	564 28.	745 46.	153 60.	833 43.
HELD SOME JOBS OUTSIDE PERFORMING ARTS	954 61.	1455 72.	891 54.	102 40.	1089 57.
JOBS RELATED TO PERFORMING ARTS	506 33.	791 39.	409 25.	60 24.	558 29.
JOBS NOT RELATED TO PERFORMING ARTS	668 43.	921 45.	594 36.	55 22.	732 38.

0096

Q.8A,9A/10A TYPES OF JOBS HELD IN 1980

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	196
TOTAL	3032	753	6595	263	400
	100.	100.	100.	100.	100.
HELD NO JOBS OUTSIDE PERFORMING ARTS	1091	275	1801	164	230
	36.	36.	27.	63.	57.
HELD SOME JOBS OUTSIDE PERFORMING ARTS	1942	479	4794	98	170
	64.	64.	73.	37.	43.
JOBS RELATED TO PERFORMING ARTS	924	212	2506	61	93
	30.	28.	38.	23.	23.
JOBS NOT RELATED TO PERFORMING ARTS	1363	347	2999	47	99
	45.	46.	45.	18.	22.

0196

Question 8b: "Which of the following is the most important reason for not working in a job outside of your profession in the performing arts?

You had enough work in your profession.

You did not have enough work in your profession but you were not interested in work outside your profession.

You looked for work not in your profession but no suitable work was available.

Other reasons."

Only respondents who said they did not work outside their performing arts profession were asked this question.

Their answers indicate that they stuck to their performing arts profession mainly by choice. Very few said they would have taken suitable jobs outside their profession if they had been able to find them (ranging from 3 percent for singers to 8 percent for dancers). Instead, a majority of the musicians (56 percent), dancers (58 percent), and persons in broadcasting occupations (67 percent) felt satisfied with the amount of work they had in their profession. The same was true for a substantial proportion of actors (40 percent) and singers (37 percent).

The commitment of performers to their professions shows up in the sizeable proportion of respondents who said they were not interested in non-performing work even though they did not have enough work in their profession. This commitment was particularly seen among singers (47 percent) and actors (40 percent), and to a lesser extent among dancers (28 percent) and musicians (27 percent). Economic necessity did not appear to sway performers greatly from this commitment. Among actors with incomes under $7,000 a year, 60 percent rejected work outside their profession even though they did not have enough work as actors. For singers and musicians in that income bracket, the comparable figures were 41 and 36 percent, respectively.

Q.8B REASONS FOR NOT WORKING IN JOBS OUTSIDE PROFESSION AS PERFORMING ARTIST
---AMONG THOSE WHO DID NOT HOLD ANY JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	314	113	378	72	321
TOTAL	601 100.	564 100.	745 100.	153 100.	833 100.
YOU HAD ENOUGH WORK IN YOUR PROFESSION	277 46.	311 55.	374 50.	108 71.	286 34.
YOU DID NOT HAVE ENOUGH WORK IN YOUR PROFESSION BUT WERE NOT INTERESTED IN NON-PROFESSIONAL WORK	226 38.	154 27.	257 34.	21 14.	348 42.
YOU LOOKED FOR OTHER WORK NOT IN YOUR PROFESSION BUT NO SUITABLE WORK WAS AVAILABLE	24 4.	24 5.	26 3.	11 7.	77 9.
OTHER REASONS	2 *	19 3.	5 1.	-	9 1.
NO ANSWER	72 12.	57 10.	82 11.	12 8.	113 14.

0023

Q.8B REASONS FOR NOT WORKING IN JOBS OUTSIDE PROFESSION AS PERFORMING ARTIST
--AMONG THOSE WHO DID NOT HOLD ANY JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1983--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	664	131	113	80	139
TOTAL	1091 100.	275 100.	1801 100.	164 100.	239 100.
YOU HAD ENOUGH WORK IN YOUR PROFESSION	432 40.	101 37.	1013 56.	96 58.	154 67.
YOU DID NOT HAVE ENOUGH WORK IN YOUR PROFESSION BUT WERE NOT INTERESTED IN NON-PROFESSIONAL WORK	442 41.	129 47.	482 27.	46 28.	33 14.
YOU LOOKED FOR OTHER WORK NOT IN YOUR PROFESSION BUT NO SUITABLE WORK WAS AVAILABLE	73 7.	9 3.	74 4.	13 8.	8 4.
OTHER REASONS	7 1.	9 3.	59 3.	-	-
NO ANSWER	137 12.	26 10.	172 10.	10 6.	32 14.

0123

Question 9b & c: "Which category most nearly describes the kind of arts-related work you did?
Teaching or coaching
Crafts worker or technician
Administration
Producer/director
Other
Please summarize briefly the duties of these jobs."

This question was asked only of those who worked in arts-related jobs outside their profession.

Teaching and coaching jobs were the most frequent type of employment for respondents engaged in work related to the arts. This was especially true among dancers and other musical artists, where the majority worked as teachers or coaches. The next most commonly held jobs were producer or director positions. Over one quarter of the actors who held arts-related jobs worked as producers or directors, as did about four out of ten persons in broadcasting occupations and about one out of ten singers. Writer, editor, or composer jobs provided employment for a smaller number of performers, as did jobs in arts administration.

Among singers, musicians, and broadcasting occupations, women were much more likely than men to have held jobs related to the arts. This seemed to arise, for singers and musicians, from the considerably higher proportion of women who held teaching or coaching positions. Among performers in the broadcasting occupations, women were found more frequently than men in administration, writer/editor/composer, and clerical jobs.

.9 B/C KIND OF ARTS-RELATED WORK DONE IN 1980
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--.

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
NWEIGHTED TOTAL	532	286	503	72	536
OTAL	954 100.	1495 100.	891 100.	102 100.	1099 100.
DIDN'T WORK IN ANY JOBS RELATED TO THE PERFORMING ARTS	446 47.	594 47.	482 54.	42 41.	530 49.
ORKED IN JOBS RELATED TO THE PERFORMING ARTS	506 53.	791 53.	409 46.	60 59.	558 51.
TYPE OF WORK:					
TEACHING OR COACHING	212 22.	570 38.	153 17.	52 51.	190 17.
CRAFTS WORKER OR TECHNICIAN	64 7.	76 5.	52 6.	1 1.	97 9.
ADMINISTRATION	66 7.	81 5.	35 4.	3 3.	92 8.
PRODUCER/DIRECTOR	147 15.	49 3.	119 13.	4 4.	137 13.
WRITER/COMPOSER	67 7.	81 5.	63 7.	1 1.	78 7.
USHER/CLERICAL	34 4.	16 1.	33 4.	1 1.	35 3.
OTHER	17 2.	-	21 2.	2 2.	14 1.
NO ANSWER/DON'T KNOW	37 4.	49 3.	36 4.	-	43 4.

0024

Q.9 B/C KIND OF ARTS-RELATED WORK DONE IN 1980
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1206	162	256	59	87
TOTAL	1942 100.	479 100.	4794 100.	96 100.	173 100.
DIDN'T WORK IN ANY JOBS RELATED TO THE PERFORMING ARTS	1013 52.	265 55.	2288 48.	37 38.	77 45.
WORKED IN JOBS RELATED TO THE PERFORMING ARTS	924 48.	212 44.	2506 52.	61 62.	93 55.
TYPE OF WORK:					
TEACHING OR COACHING	319 16.	175 37.	1847 39.	60 60.	27 15.
CRAFTS WORKER OR TECHNICIAN	157 8.	3 1.	211 4.	-	2 1.
ADMINISTRATION	115 6.	14 3.	139 3.	2 2.	8 4.
PRODUCER/DIRECTOR	259 13.	22 5.	59 1.	1 1.	40 24.
WRITER/COMPOSER	119 6.	9 2.	165 3.	5 5.	16 10.
USHER/CLERICAL	66 3.	5 1.	59 1.	5 5.	3 1.
OTHER	33 2.	1 *	-	1 1.	1 *
NO ANSWER/DON'T KNOW	74 4.	5 1.	177 4.	1 1.	23 14.

Question 10b and c: "Which occupational category most nearly describes the kind of work you did that was not related to the performing arts?

Professional or technical
Managerial or administrative
Sales
Clerical
Factory worker
Skilled craftsmen, such as carpenter, electrician, printer, etc.
Transportation equipment operator
Non-farm laborer
Service worker, such as waiter, hairdresser, custodian
Farmworker
Other

Please summarize briefly the principal activities or duties of these jobs."

This question was addressed only to respondents who said they had held jobs unrelated to the performing arts during 1980.

Actors, singers, and dancers tended to gravitate toward service, clerical, and sales (including modeling) jobs -- occupations which may not fully utilize their specialized training and generally high educational levels. Their predilection for such jobs may be explained, in part, by their degree of commitment to the performing arts. Since nearly all actors, singers, and dancers either considered performing their principal profession or would have liked it to be, their choice of jobs outside the arts was directed toward positions which were easy to move in and out of, less highly skilled, and less demanding. Thus, they could more readily devote themselves to their performing careers. The answers to this question appear to confirm the image of the performer as waiter or sales clerk waiting for his or her next professional job.

Although many musicians mentioned sales work as their non-arts-related jobs, relatively more held professional or technical jobs while a smaller but substantial proportion worked in managerial or administrative jobs. The higher incidence of musicians in professional, technical, managerial, and administrative jobs -- and their tendency to shun lower-paid and less skilled occupational categories -- may well relate to the fact that over half the musicians considered performing their secondary profession and that they were much less likely than actors, singers, or dancers to want to make performing their main work.

Among persons in broadcasting occupations who worked in jobs unrelated to the arts, a substantial number worked in professional or technical jobs. Managerial, administrative, and sales jobs were also common among broadcasters.

Breakdowns by income show that as income levels go up, actors who worked outside their profession were more likely to have worked in arts-related jobs and less likely to have worked in non-arts-related jobs. The reverse was true for musicians. Thus, for actors, arts-related jobs as teachers, coaches, and the like seemed to provide a better income than the non-arts-related service, sales, clerical and other jobs actors held. Musicians, however, appeared to benefit more financially from their non-arts-related professional, technical, and other jobs than from working in fields related to the arts.

Q.10B/C KIND OF WORK DONE WHICH WAS UNRELATED TO THE PERFORMING ARTS DURING 1990
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1988--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	532	286	503	72	506
TOTAL	954	1485	891	102	1089
	100.	100.	100.	100.	100.
DIDN'T HOLD ANY JOBS THAT WERE NOT RELATED TO THE PERFORMING ARTS	286	564	297	47	356
	30.	38.	33.	46.	33.
HELD JOBS THAT WERE NOT RELATED TO THE PERFORMING ARTS	668	921	594	55	732
	70.	62.	67.	54.	67.
KIND OF WORK:					
PROFESSIONAL OR TECHNICAL	99	208	129	12	91
	10.	14.	14.	12.	8.
MANAGERIAL OR ADMINISTRATIVE	65	143	67	13	96
	7.	10.	7.	13.	9.
SALES	117	200	124	7	183
	12.	13.	14.	6.	17.
CLERICAL	241	146	139	21	199
	25.	10.	16.	21.	18.
SKILLED CRAFTSMAN	50	105	42	2	38
	5.	7.	5.	2.	3.
SERVICE WORKER	194	76	132	7	218
	20.	5.	15.	6.	20.
ALL OTHER/NO ANSWER	36	97	35	3	61
	4.	7.	4.	3.	6.

..19 B/C KIND OF WORK DONE WHICH WAS UNRELATED TO THE PERFORMING ARTS DURING 1980
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
NWEIGHTED TOTAL	1206	162	256	59	87
OTAL	1042 100.	479 100.	4794 100.	98 100.	170 100.
IDN'T HOLD ANY JOBS THAT WERE NOT RELATED TO THE PERFORMING ARTS	577 30.	131 27.	1795 37.	52 52.	82 48.
ELD JOBS THAT WERE NOT RELATED TO THE PERFORMING ARTS	1363 70.	347 73.	2999 63.	47 48.	89 52.
KIND OF WORK:					
PROFESSIONAL OR TECHNICAL	181 9.	62 13.	740 15.	4 4.	37 22.
MANAGERIAL OR ADMINISTRATIVE	152 8.	36 7.	454 9.	3 3.	17 10.
SALES	297 15.	73 15.	651 14.	9 9.	17 10.
CLERICAL	381 20.	73 15.	464 10.	13 13.	13 8.
SKILLED CRAFTSMEN	106 5.	13 3.	365 8.	7 7.	2 1.
SERVICE WORKER	398 20.	100 23.	207 4.	11 11.	3 2.
ALL OTHER/NO ANSWER	84 4.	26 5.	306 6.	8 8.	5 3.

Question 9d and e: "Do you consider this arts-related work your principal occupation? If no: Do you ever think of making it your principal occupation on a long-term basis?"

This question was also asked only of respondents who worked in arts-related jobs outside their performing arts profession during 1980.

It was expected that a substantial proportion of respondents who worked outside their performing arts profession would do so because the arts-related job was their principal occupation, and the performing arts job a secondary one. The answers to this question revealed that this was the case for only a minority of respondents. About half or more of the performers who worked in arts-related jobs did not consider those jobs their principal occupation. Their professional identity apparently lay with their performing arts work.

The second part of this question sought to explore one aspect of the career transition problem faced by many performing artists who find they are unable to continue in their performing careers due to age, physical infirmities, financial needs, or other reasons. It has been hypothesized that arts-related jobs -- teaching, arts administration, and the rest -- could provide long-term employment opportunities in which former performers could utilize their special knowledge of their profession. Most performing artists in this survey, however, did not appear to have anticipated switching over to their arts-related jobs on a long-term basis. Among those who said their arts-related work was not currently their principal occupation, only dancers had a majority who considered making it their principal vocation. Almost all of those dancers were teachers or coaches in their arts-related jobs. Perhaps dancers, faced by the consuming physical demands of their profession, look to teaching as a way to stay in their field after they might have to stop performing.

Of the singers, musicians, and broadcasters who did not presently consider arts-related work their principal occupation, around four out of ten had considered making it their principal work on a long-term basis. Singers and musicians were most receptive to making it their principal occupation when they were under age 25, and they grew progressively less inclined to do so as they grew older. Age did not appear to make much difference in actors' attitudes on the subject, with 27 percent overall considering making this work their principal occupation.

Arts-Related Work as Principal Occupation

	Actor	Singer	Musician	Dancer	Broadcast Occupations
Total - Worked in arts-related jobs	100%	100%	100%	100%	100%
Yes, principal occupation	27	16	34	44	28
No, not principal occupation	61	82	51	54	48
If no - would make it principal occupation:					
Yes	27	37	42	52	36
No	60	51	51	39	53

(Note: Table does not include data on "No answer" or "Don't know" responses.)

Q.9D/E CONSIDER ARTS-RELATED WORK AS PRINCIPAL OCCUPATION
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1988--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	532	206	503	72	506
TOTAL	954 100.	1485 100.	891 100.	102 100.	1099 100.
YES, CONSIDER THIS ARTS RELATED WORK MY PRINCIPAL OCCUPATION	123 13.	254 17.	137 15.	25 24.	144 13.
NO, DON'T CONSIDER THIS ARTS RELATED WORK MY PRINCIPAL OCCUPATION:	340 36.	446 30.	214 24.	34 34.	352 32.
WOULD YOU MAKE IT YOUR PRINCIPAL OCCUPATION?					
YES	115 12.	170 11.	63 7.	9 9.	65 6.
NO	188 20.	240 16.	120 13.	23 23.	229 21.
NO ANSWER/DON'T KNOW	37 4.	35 2.	32 4.	2 2.	59 5.
NO ANSWER/DON'T KNOW	42 4.	78 5.	54 6.	-	55 6.
NOT ASKED	446 47.	694 47.	482 54.	42 41.	530 49.

Q.9D/1 CONSIDER ARTS-RELATED WORK AS PRINCIPAL OCCUPATION
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1986--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1206	162	256	59	97
TOTAL	1942 100.	479 100.	4794 100.	98 100.	170 100.
YES, CONSIDER THIS ARTS RELATED WORK MY PRINCIPAL OCCUPATION	250 13.	33 7.	864 18.	27 27.	26 15.
NO, DON'T CONSIDER THIS ARTS RELATED WORK MY PRINCIPAL OCCUPATION:	560 29.	173 36.	1308 27.	33 33.	45 26.
WOULD YOU MAKE IT YOUR PRINCIPAL OCCUPATION?					
YES	149 8.	64 13.	547 11.	17 17.	16 10.
NO	336 17.	89 19.	662 14.	13 13.	24 14.
NO ANSWER/DON'T KNOW	75 4.	20 4.	99 2.	3 3.	5 3.
NO ANSWER/DON'T KNOW	108 6.	5 1.	266 6.	2 2.	24 14.
NOT ASKED	1013 52.	265 55.	2288 48.	37 38.	77 45.

Question 10d and e: "Do you consider this non-arts related work your principal occupation? If no: Do you ever think of making it your principal occupation on a long-term basis?"

The question was asked only of respondents who had worked in jobs unrelated to the arts.

Musicians were the only profession with a majority who considered their non-arts-related jobs their principal occupation. Most actors, singers, and dancers did not. This appears to be consistent with the finding that musicians more often worked in skilled occupations offering employment stability while actors, singers, and dancers were more often found in less skilled jobs where short-term employment is not uncommon.

For persons in broadcasting occupations who worked in jobs unrelated to the arts, about equal proportions said these jobs were their principal occupation as said they were not.

Of performers who did not consider their non-arts-related work as their principal occupation, the majority had not thought of making it their principal occupation in the long term. However, among singers and persons in broadcasting occupations, as many as three persons in ten had considered doing so.

Comparing the answers to Questions 9e and 10e, those whose non-performing work was not their principal occupation were understandably more inclined to make arts-related jobs their principal occupation than non-arts-related jobs. This was most pronounced with dancers. Of the dancers whose non-arts-related work was not their principal occupation, only 6 percent considered making it their principal occupation. However, among dancers whose arts-related work was not their principal occupation, 52 percent had considered making it their principal occupation.

Work Unrelated to the Arts as Principal Occupation

	Actor	Singer	Musician	Dancer	Broadcast Occupations
Total - Worked in jobs unrelated to the arts	100%	100%	100%	100%	100%
Yes, principal occupation	22	40	62	15	43
No, not principal occupation	75	56	34	70	44
If no - would make it principal occupation:					
Yes	9	31	16	6	31
No	87	66	78	88	59

(Note: Table does not include data on "No answer" or "Don't know" responses.)

Q.10D/1 CONSIDER NON-ARTS RELATED WORK AS PRINCIPAL OCCUPATION
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	532	286	503	72	536
TOTAL	954 100.	1455 100.	891 100.	102 100.	1089 100.
YES, CONSIDER THIS WORK MY PRINCIPAL OCCUPATION	105 11.	579 39.	149 17.	18 17.	163 15.
NO, DON'T CONSIDER THIS WORK MY PRINCIPAL OCCUPATION	543 57.	305 21.	415 47.	37 36.	546 50.
WOULD YOU MAKE IT YOUR PRINCIPAL OCCUPATION?					
YES	34 4.	59 4.	49 6.	3 3.	61 6.
NO	488 51.	230 15.	348 39.	30 29.	456 42.
NO ANSWER/DON'T KNOW	21 2.	16 1.	18 2.	3 3.	29 3.
NO ANSWER/DON'T KNOW	18 2.	35 2.	29 3.	1 1.	21 2.
NOT ASKED	286 30.	564 38.	297 33.	47 46.	356 33.

Q.10D/E CONSIDER NON-ARTS RELATED WORK AS PRINCIPAL OCCUPATION
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1206	162	256	59	87
TOTAL	1942 100.	479 100.	4794 100.	98 100.	173 100.
YES, CONSIDER THIS WORK MY PRINCIPAL OCCUPATION	298 15.	140 29.	1874 39.	7 7.	38 22.
NO, DON'T CONSIDER THIS WORK MY PRINCIPAL OCCUPATION	1025 53.	194 41.	1007 21.	33 33.	39 23.
WOULD YOU MAKE IT YOUR PRINCIPAL OCCUPATION?					
YES	92 5.	61 13.	158 3.	2 2.	12 7.
NO	895 46.	128 27.	790 16.	29 29.	23 13.
NO ANSWER/DON'T KNOW	39 2.	5 1.	59 1.	2 2.	4 3.
NO ANSWER/DON'T KNOW	37 2.	13 3.	108 2.	7 7.	12 7.
NOT ASKED	577 30.	131 27.	1795 37.	52 52.	92 46.

0129

Question 9f: "Why did you work in these arts-related jobs?" (Respondents were asked to check as many reasons listed on the questionnaire as applied.)

Respondents who had worked in arts-related jobs were asked this question.

Their answers, shown in the table below, overwhelmingly indicate that performing artists work in arts-related jobs not by preference, but because they cannot get enough work or earn enough money in their profession. Only a small minority expressed a preference for their arts-related work over their work as a performer (ranging from 2 percent of the dancers who held arts-related jobs, to 10 percent of the musicians.) This clearly contradicts the common supposition that performers like to work in arts-related jobs because they provide greater job security or higher wages than jobs as performers.

For dancers and actors, the lack of sufficient work as a performing artists was the reason cited most frequently for working in arts-related jobs (mentioned by about six out of ten dancers and actors who held such jobs). Singers and musicians were more likely to say they did this work because the pay supplemented their income as a performer (78 percent of singers; 53 percent of musicians). These two reasons -- the lack of performing arts work and the desire for supplemental pay -- were cited by considerable numbers of respondents in all of the major occupational categories.

Another important reason for working in arts-related jobs for performers in all occupational categories was that they felt the jobs complemented their work as a performing artist. Singers and musicians were especially inclined to mention this.

Although supplemental income was a big reason for working in arts-related jobs, those jobs did not tend to provide better pay than the performers' own profession. Only a little over one quarter of the singers said they worked in arts-related jobs because they paid better, and the proportion among other occupations was quite a bit lower.

Nor did the artists tend to look to their arts-related work for job security. This was particularly true for actors and broadcasters, among whom just 13 and 14 percent respectively mentioned greater job security as a reason for engaging in arts-related work. About one third of singers and musicians and one quarter of dancers gave job security as a reason for this work.

More than job security, actors and singers looked for flexibility in their arts-related jobs to enable them to continue pursuing their careers in the performing arts. Flexibility was mentioned about equally with job security by musicians and those in broadcasting occupations. Dancers were more apt to choose their arts-related jobs based on the job security they offered than for their flexibility.

Reasons for Working in Jobs Related to the Arts

	Actor	Singer	Musician	Dancer	Broadcast Occupations
Total - worked in arts-related jobs	100%	100%	100%	100%	100%
You like this kind of work more than work as a performing artist	7	4	10	2	8
Not enough work as a performing artist was available	59	33	43	62	25
The pay is better than your pay as a performing artist	10	27	19	16	8
The pay supplements your income as a performer	45	78	53	61	34
There is greater job security in these jobs	13	33	32	25	14
The work complements your work as a performing artist	43	74	50	33	37
The work gives you the flexibility to pursue your career in the performing arts	32	44	33	20	14
Other/Don't know/ No answer	15	3	15	15	32

Q.9F REASONS FOR WORKING IN ART-RELATED JOBS IN 1980
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	532	286	503	72	506
TOTAL	954 100.	1485 100.	891 100.	102 100.	1099 100.
YOU LIKE THIS KIND OF WORK MORE THAN WORK AS PERFORMING ARTIST	24 3.	84 6.	23 3.	11 11.	42 4.
NOT ENOUGH WORK AS A PERFORMING ARTIST WAS AVAILABLE	326 34.	335 23.	196 22.	29 28.	337 31.
THE PAY IS BETTER THAN YOUR PAY AS A PERFORMING ARTIST	62 6.	162 11.	41 5.	8 8.	46 4.
THE PAY SUPPLEMENTS YOUR INCOME AS A PERFORMER	249 26.	421 28.	165 19.	39 38.	256 24.
THERE IS GREATER JOB SECURITY IN THESE JOBS	54 6.	275 19.	78 9.	16 15.	74 7.
THE WORK COMPLIMENTS YOUR WORK AS A PERFORMING ARTIST	217 23.	405 27.	165 19.	30 29.	255 23.
THE WORK GIVES YOU THE FLEXIBILITY TO PURSUE YOUR CAREER IN THE PERFORMING ARTS	138 14.	270 18.	120 13.	24 24.	209 19.
OTHER REASONS	16 2.	24 2.	15 2.	1 1.	29 3.
DON'T KNOW/NO ANSWER	39 4.	86 6.	62 7.	-	59 5.
NOT ASKED	446 47.	694 47.	482 54.	42 41.	530 49.

Q.9F REASONS FOR WORKING IN ART-RELATED JOBS IN 1980
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1206	162	256	59	87
TOTAL	1942 100.	479 100.	4794 100.	98 100.	170 100.
YOU LIKE THIS KIND OF WORK MORE THAN WORK AS PERFORMING ARTIST	61 3.	9 2.	243 5.	1 1.	7 4.
NOT ENOUGH WORK AS A PERFORMING ARTIST WAS AVAILABLE	544 28.	69 14.	1081 23.	38 39.	23 14.
THE PAY IS BETTER THAN YOUR PAY AS A PERFORMING ARTIST	91 5.	57 12.	479 10.	10 11.	7 4.
THE PAY SUPPLEMENTS YOUR INCOME AS A PERFORMER	412 21.	166 35.	1330 28.	37 38.	32 19.
THERE IS GREATER JOB SECURITY IN THESE JOBS	121 6.	71 15.	803 17.	15 15.	13 8.
THE WORK COMPLEMENTS YOUR WORK AS A PERFORMING ARTIST	400 21.	156 33.	1253 26.	20 20.	34 20.
THE WORK GIVES YOU THE FLEXIBILITY TO PURSUE YOUR CAREER IN THE PERFORMING ARTS	297 15.	94 20.	820 17.	12 12.	13 8.
OTHER REASONS	38 2.	2 *	79 2.	1 1.	6 4.
DON'T KNOW/NO ANSWER	100 5.	5 1.	305 6.	8 9.	24 14.
NOT ASKED	1013 52.	265 55.	2288 48.	37 38.	77 45.

Question 10f: "Why did you work in these [non-arts-related] jobs?" (Respondents were asked to check as many reasons listed on the questionnaire as applied.)

Respondents who had worked in jobs unrelated to the arts were asked this question.

The reasons why performers worked in jobs unrelated to the arts were similar to their reasons for holding arts-related jobs outside their profession. Very few did so because they liked the jobs better (only 2 to 5 percent of each occupational group). The main reasons usually were not enough work as a performer, and the need to supplement their performing arts income.

Musicians' reasons were somewhat different. For them, the biggest reason was greater job security -- with 46 percent of the musicians who worked in non-arts-related jobs giving this response. Their desire for job security helps explain why musicians tended to consider these jobs their principal occupation. Their response also reflects the fact that 40 percent of the musicians who held jobs outside the arts worked in professional, technical, administrative, and managerial jobs, in which there is a great likelihood of job stability, and were less likely to work in service jobs where short-term employment is more common. The problem of not enough work as a performing artist came second for musicians, and the need for pay to supplement their performer's income was third.

Actors were more likely than those in other professions to say their jobs gave them flexibility to pursue their careers in the performing arts. They were less likely to say their jobs outside the arts paid better than their performing arts work. These answers are consistent with the large number of actors who worked in low-wage, high-turnover occupational categories.

In all cases except musicians, flexibility was a more important reason than job security for working in a job outside the arts.

Reasons for Working in Jobs Ouside the Arts

	Actor	Singer	Musician	Dancer	Broadcast Occupations
Total - Worked in jobs unrelated to the arts	100%	100%	100%	100%	100%
Like this kind of work better than work as a performing artist	2	3	5	2	3
Not enough work as a performing artist was available	73	57	44	68	56
The pay is better than your pay as a performing artist	9	29	31	11	26
The pay supplements your income as a performer	54	59	39	60	48
There is greater job security in these jobs	15	21	46	13	18
Gives you flexibility to pursue your career in the performing arts	45	34	33	28	31
Other/No answer/ Don't know	5	5	11	15	7

Q.10F REASONS FOR WORKING IN JOBS NOT RELATED TO THE PERFORMING ARTS IN 1980
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL ASMA	TOTAL SAG
UNWEIGHTED TOTAL	532	286	503	72	506
TOTAL	954 100.	1485 100.	891 100.	102 100.	1059 100.
YOU LIKE THIS KIND OF WORK MORE THAN WORK AS A PERFORMING ARTIST	2 *	57 4.	21 2.	1 1.	9 1.
NOT ENOUGH WORK AS A PERFORMING ARTIST WAS AVAILABLE	499 52.	408 27.	405 45.	40 39.	543 53.
THE PAY IS BETTER THAN YOUR PAY AS A PERFORMING ARTIST	50 5.	300 20.	67 8.	15 15.	70 6.
THE PAY SUPPLEMENTS YOUR INCOME AS A PERFORMER	391 41.	359 24.	276 31.	21 20.	470 44.
THERE IS GREATER JOB SECURITY IN THESE JOBS	88 9.	424 29.	91 10.	17 16.	107 10.
GIVES YOU FLEXIBILITY TO PURSUE YOUR CAREER IN THE PERFORMING ARTS	249 26.	308 21.	227 25.	15 15.	410 39.
OTHER	8 1.	46 3.	8 1.	-	22 2.
NO ANSWER/DON'T KNOW	22 2.	51 3.	42 5.	2 2.	18 2.
NOT ASKED	286 30.	564 38.	297 33.	47 46.	356 33.

Q.10F REASONS FOR WORKING IN JOBS NOT RELATED TO THE PERFORMING ARTS IN 1980
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1206	162	256	59	87
TOTAL	1942 100.	479 100.	4794 100.	98 100.	170 100.
YOU LIKE THIS KIND OF WORK MORE THAN WORK AS A PERFORMING ARTIST	23 1.	12 2.	158 3.	1 1.	3 2.
NOT ENOUGH WORK AS A PERFORMING ARTIST WAS AVAILABLE	994 51.	199 42.	1323 28.	32 32.	50 30.
THE PAY IS BETTER THAN YOUR PAY AS A PERFORMING ARTIST	122 6.	102 21.	928 19.	5 5.	23 13.
THE PAY SUPPLEMENTS YOUR INCOME AS A PERFORMER	737 38.	203 42.	1174 24.	28 28.	43 25.
THERE IS GREATER JOB SECURITY IN THESE JOBS	204 10.	74 15.	1382 29.	6 6.	16 9.
GIVES YOU FLEXIBILITY TO PURSUE YOUR CAREER IN THE PERFORMING ARTS	613 32.	119 25.	977 20.	13 13.	28 15.
OTHER	20 1.	-	167 3.	-	2 1.
NO ANSWER/DON'T KNOW	47 2.	19 4.	167 3.	7 7.	6 3.
NOT ASKED	577 30.	131 27.	1795 37.	52 52.	92 48.

Question 9g: "About how many different days did you work in such arts-related jobs?"

Again, this question was asked only of persons who had worked in arts-related jobs outside their profession.

The number of days these persons worked in their arts-related jobs varied somewhat according to their profession. Musicians tended to find fairly steady employment in these jobs, while actors, dancers, and persons in broadcasting occupations frequently spent relatively little time in them, and singers' experience was somewhere between these two extremes.

For musicians, nearly one third who engaged in arts-related work had employment in those jobs for over 200 days. Arts-related jobs provided over 200 days of work for only about one in five actors and broadcasters who held such jobs. Twenty-nine percent of the dancers who worked in these jobs had over 200 days of work.

Between 35 and 40 percent of the actors, dancers, and broadcasters were concentrated in the categories of 100 days a year or less.

Number of Days Worked in Arts-Related Jobs in 1980

Occupations	Actor	Singer	Musician	Dancer	Broadcast Occupations
Total -- Worked in arts-related jobs	100%	100%	100%	100%	100%
1 to 50 days	25	10	14	30	20
51 to 100 days	15	15	11	5	17
101 to 150 days	11	30	9	10	2
151 to 200 days	11	27	20	25	5
201 to 250 days	5	3	11	11	5
Over 250 days	15	8	19	18	17
Don't know/No answer	18	5	15	5	34

Q.9C NUMBER OF DAYS WORKED IN ARTS-RELATED JOBS DURING 1980
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	532	286	503	72	536
TOTAL	954 100.	1485 100.	891 100.	102 100.	1089 100.
1 TO 50	146 15.	116 8.	94 11.	9 9.	122 11.
51 TO 100	94 10.	97 7.	59 7.	17 16.	83 8.
101 TO 150	59 6.	89 6.	37 4.	12 12.	47 4.
151 TO 200	56 6.	157 11.	38 4.	4 4.	88 8.
201 TO 250	27 3.	76 5.	25 3.	2 2.	23 2.
OVER 250	62 6.	146 10.	75 8.	10 10.	86 8.
DON'T KNOW/NO ANSWER	63 7.	108 7.	81 9.	3 3.	111 10.
NOT ASKED	446 47.	694 47.	482 54.	42 41.	530 49.

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Q.9G NUMBER OF DAYS WORKED IN ARTS-RELATED JOBS DURING 1980
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1206	162	256	59	87
TOTAL	1942 100.	479 100.	4794 100.	98 100.	170 100.
1 TO 50	227 12.	22 4.	351 7.	18 18.	19 11.
51 TO 100	138 7.	32 7.	284 6.	3 3.	16 9.
101 TO 150	103 5.	64 13.	219 5.	6 6.	2 1.
151 TO 200	106 5.	58 12.	506 11.	15 15.	5 3.
201 TO 250	43 2.	7 1.	276 6.	7 6.	5 3.
OVER 250	143 7.	18 4.	475 10.	11 11.	16 10.
DON'T KNOW/NO ANSWER	163 8.	10 2.	385 8.	3 3.	32 19.
NOT ASKED	1013 52.	265 55.	2288 48.	37 38.	77 45.

0127

Question 10g: **"About how many different days during 1980 did you work in such jobs, that is, jobs that were outside your profession as a performing artist and completely unrelated to the performing arts?"**

This question was for persons who had worked in non-arts-related jobs.

The responses showed that not only were there higher proportions of performers working in jobs outside the arts than in arts-related jobs (as previously noted), but jobs outside the arts were likely to provide performers with more days of work than jobs in arts-related fields.

When musicians worked in non-arts-related jobs, half of them did so nearly all year (over 250 days) in 1980. For actors, singers, and persons in broadcasting occupations the proportions who worked all year were lower but still substantial: 25 percent, 32 percent, and 37 percent, respectively. This contrasts noticeably with the 15 percent of actors, 8 percent of singers, and 17 percent of broadcasters with jobs in arts-related fields who worked close to full-time.

Significantly, the number of musicians, actors, and singers who worked year-long in jobs unrelated to the arts also exceeded the number who worked year-long in their profession as musicians, actors, or singers (see Question 5).

Dancers were much less likely to spend a lot of time in jobs outside the arts. They tended to work for shorter periods, with nearly four out of ten working just 100 days or less.

Number of Days Worked in Jobs Outside the Arts in 1980

	Actor	Singer	Musician	Dancer	Broadcast Occupations
Total - Worked in jobs outside the arts	100%	100%	100%	100%	100%
1 to 5 days	13	10	7	23	12
51 to 100 days	16	7	8	15	4
101 to 150 days	14	15	12	17	15
151 to 200 days	16	22	9	13	19
201 to 250 days	13	12	9	-	4
Over 250 days	25	32	50	17	37
Don't know/No answer	3	1	6	15	8

Q.10G NUMBER OF DAYS WORKED IN JOBS UNRELATED TO THE PERFORMING ARTS DURING 1960
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	532	286	503	72	506
TOTAL	954 100.	1485 100.	891 100.	102 100.	1099 100.
1 TO 50	105 11.	62 4.	72 8.	10 10.	94 9.
51 TO 100	100 11.	65 4.	70 8.	7 6.	121 11.
101 TO 150	107 11.	108 7.	93 10.	8 8.	111 10.
151 TO 200	119 12.	105 7.	99 11.	7 7.	125 11.
201 TO 250	100 11.	61 5.	66 8.	7 6.	81 7.
OVER 250	108 11.	448 30.	167 19.	17 16.	173 16.
DON'T KNOW/NO ANSWER	20 2.	49 3.	28 3.	1 1.	27 3.
NOT ASKED	286 30.	564 38.	297 33.	47 46.	356 33.

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Q.10G NUMBER OF DAYS WORKED IN JOBS UNRELATED TO THE PERFORMING ARTS DURING 1980
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1206	162	256	59	87
TOTAL	1942 100.	479 100.	4794 100.	98 100.	170 100.
1 TO 50	177 9.	36 7.	208 4.	11 11.	11 6.
51 TO 100	221 11.	25 5.	227 5.	7 7.	4 2.
101 TO 150	186 10.	53 11.	365 8.	8 8.	13 8.
151 TO 200	216 11.	75 16.	266 6.	6 6.	17 10.
201 TO 250	176 9.	43 9.	257 5.	-	4 3.
OVER 250	340 17.	112 23.	1499 31.	6 9.	33 19.
DON'T KNOW/NO ANSWER	47 2.	3 1.	167 3.	7 7.	7 4.
NOT ASKED	577 30.	131 27.	1795 37.	52 52.	82 48.

0131

Question 11: "Considering all the arts-related and non-arts related work you did in 1980 that was not in your profession as a performing artist, about how many different employers did you work for?"

This question was asked of everyone who did any work outside their profession as a performing artist during 1980.

Performers' employment outside their professions was far more stable than their work in the performing arts. A substantial proportion of the performers who worked outside their profession -- ranging from 30 to 61 percent -- had just one employer for that work. The majority in each profession except dancer worked for no more than two employers when they held such jobs, and dancers usually worked for no more than three.

At the same time, relationships with large numbers of employers (10 or more) were less frequent among those working in non-performing jobs than they were for performers working in their profession.

Musicians' non-performing employment was the most stable of any major profession. Sixty-one percent of the musicians who worked outside their profession had just one employer for that work. This compared to 40 percent of singers, 39 percent of those in broadcasting occupations, 32 percent of actors, and 30 percent of dancers who worked outside their profession. Musicians were evidently successful, by and large, in attaining the job security that motivated many of them to work outside their profession (Question 10f).

For all musicians in the survey (not just those who worked outside their profession), the proportion who worked for a single employer outside their profession, 44 percent, far exceeded the proportion who had a single employer as a performer, 13 percent. (See table for Question 7.) For actors, the corresponding figures were 20 percent when they worked in other jobs and 11 percent when they worked as actors; for singers, 25 percent when they worked in other jobs and 10 percent when they worked as singers. These figures suggest that actors, singers, and musicians compensate for the intermittent nature of their performing arts work by holding down more stable and reliable jobs in other fields.

This trend was not as evident among dancers and persons in broadcasting occupations, however. There, employment in the performing arts tended to be more stable than that in other jobs. In both these fields, working for a single employer was more likely to happen when working within the performing arts than in non-performing jobs. This undoubtedly reflects the attachment of many dancers to dance troupes and the steady employment of many broadcasters by radio or television stations.

A closer look at each major occupational category showed some other differences in the employment patterns of performers who work in non-performing jobs. The tendency of actors to be attached to a single employer for work outside their profession increased with the actors' advancing age and higher income -- perhaps an indication of a maturing or settling down process. For singers also, higher incomes tended to be associated with having just one employer. With so many musicians attached to just one employer, musicians at all income levels were fairly likely to have a single employer. Unlike other professions, there was a sex difference, with men musicians much more likely to be associated with a single employer than women. (Among the relatively small number of broadcasters who worked in non-performing jobs, no reliable trends could be discerned from the breakdown by age, income, and sex.)

Q.11 NUMBER OF EMPLOYERS WORKED FOR IN JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980 --AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	532	266	503	72	536
TOTAL	954 100.	1485 100.	891 100.	102 100.	1089 100.
ONE	286 30.	886 60.	310 35.	32 32.	322 30.
TWO	158 17.	113 8.	165 18.	11 11.	203 19.
THREE	132 14.	103 7.	83 9.	6 5.	105 10.
FOUR	72 7.	24 1.	63 7.	10 10.	49 4.
5 OR 6	125 13.	116 8.	59 7.	16 15.	121 11.
7 TO 9	47 5.	32 2.	35 4.	7 6.	62 6.
10 TO 19	50 5.	43 3.	43 5.	11 11.	81 7.
20 OR MORE	35 4.	51 3.	52 6.	6 6.	66 6.
DON'T KNOW/NO ANSWER	52 5.	116 8.	82 9.	4 4.	79 7.

Q.11 NUMBER OF EMPLOYERS WORKED FOR IN JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1983
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1983--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1206	162	256	59	87
TOTAL	1942 100.	479 100.	4794 100.	98 100.	170 100.
ONE	617 32.	191 40.	2902 61.	30 30.	66 39.
TWO	375 19.	59 12.	385 8.	15 15.	29 17.
THREE	208 11.	84 18.	257 5.	18 19.	19 11.
FOUR	118 6.	38 8.	69 2.	6 6.	5 3.
5 OR 6	195 10.	33 7.	426 9.	10 10.	4 3.
7 TO 9	99 5.	6 1.	119 2.	4 4.	4 2.
10 TO 19	108 6.	44 9.	120 2.	1 1.	5 3.
20 OR MORE	97 5.	12 3.	123 3.	- *	9 5.
DON'T KNOW/NO ANSWER	126 6.	12 2.	394 8.	15 15.	29 17.

Question 12a and b: "During 1979 did you hold any jobs that were not in your profession as a performing artist -- that is, any jobs that were either arts-related or non-arts related? If yes, how does the time you worked in such jobs in 1980 compare with 1979?"

This question was asked of all who held jobs that were not in their profession in the performing arts.

In all of the major professions and in all the unions, the plurality of respondents said they worked about the same amount in 1980 as 1979 in jobs outside their profession. This suggests that 1980 was generally not an atypical year for employment in non-performing jobs.

For singers, musicians, and dancers, the number who worked more in 1980 was not much different from the number who worked less, so their experience balanced out. Actors, mainly from SAG and AFTRA, had a somewhat greater proportion who worked fewer days in 1980 than who worked more days. The two-month strike by SAG and AFTRA members in Hollywood in 1980 might have been expected to have the opposite effect, forcing performers to turn increasingly to non-performing jobs, so it is difficult to explain this response. Similarly, persons in broadcasting occupations who worked fewer days in 1980 slightly outnumbered those who worked more.

Q.12A/B HOW WORKING IN 1980 COMPARES WITH WORKING IN JOBS NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1979
--AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980 --

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	532	286	503	72	526
TOTAL	954 100.	1485 100.	891 100.	102 100.	1089 100.
MORE DAYS IN '80 THAN IN '79	223 23.	165 11.	118 13.	12 12.	179 17.
FEWER DAYS IN '80 THAN IN '79	164 17.	230 15.	178 20.	14 14.	239 22.
ABOUT THE SAME	349 37.	910 55.	351 39.	38 37.	437 40.
NO ANSWER/DON'T KNOW	87 9.	176 12.	131 15.	19 19.	122 11.
DID NOT WORK IN SUCH JOBS IN '79	130 14.	105 7.	114 13.	19 18.	112 10.

Q.12A/B HOW WORKING IN 1980 COMPARES WITH WORKING IN JOBS NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1979
—AMONG THOSE WHO HELD JOBS THAT WERE NOT IN THE PROFESSION AS A PERFORMING ARTIST IN 1980--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1206	162	256	59	87
TOTAL	1942 100.	479 100.	4794 100.	98 100.	170 100.
MORE DAYS IN '80 THAN IN '79	336 17.	81 17.	525 11.	11 11.	8 5.
FEWER DAYS IN '80 THAN IN '79	441 23.	68 14.	730 15.	12 13.	24 14.
ABOUT THE SAME	752 39.	190 40.	2625 55.	35 36.	95 56.
NO ANSWER/DON'T KNOW	204 10.	109 23.	558 12.	12 12.	32 19.
DID NOT WORK IN SUCH JOBS IN '79	209 11.	31 6.	355 7.	27 28.	22 13.

0133

Section IV. Unemployment

Summary of Findings

Performing artists are more prone to unemployment than other members of the civilian labor force. They also tend to suffer unemployment more than their peers in related industries (e.g., entertainment and recreation services) and occupations (e.g., other professional, technical and kindred workers).

The proportion of performers who experienced any weeks without work, and their median duration of unemployment, did not change much over the four years since the 1976 survey.

Lengthy periods of joblessness were frequently reported by respondents. More than half of the singers and actors were without work for 16 or more weeks in 1980, well above the national median of 13 weeks for unemployed workers.

Women performers were unemployed for longer periods than their male counterparts, regardless of occupation. The differences were widest among musicians and narrowest among actors. Women in the performing arts also experienced longer periods of joblessness than other unemployed women in the labor force.

Performers are likely to experience more numerous spells of unemployment than other workers. For example, 15 percent of all unemployed workers had three or more spells without work in 1980 compared with over one-third among unemployed performing artists. This reflects, in part, the more intermittent nature of employment in the arts, where a performer may have many employers in a single year.

Men performers, except in broadcasting, are unemployed more times during a year than women. Both male and female performing artists are out of work more often than males and females in the civilian labor force.

Relatively small proportions of performing artists collect unemployment benefits. This is usually because they did not apply for it, with most generally assuming they were ineligible. In this respect their experience with unemployment compensation is not unlike that of other jobless individuals.

Except for persons in broadcast occupations, proportionately more men than women collected unemployment insurance. Among respondents who did not apply for benefits, relatively more women than men did not apply because of presumed ineligibility (except in broadcasting).

The largest proportion of performing artists received unemployment compensation for just one period of joblessness, except among respondents in broadcast occupations who most often collected payments for two periods. Since a majority of performers were without a job more than once in 1980, these two findings show that performers did not receive payment every time they were unemployed during the year.

A sizeable proportion of performing artists were out of work one or more times in 1980 but never met the federal government's official definition of unemployment. Most often, this occurred because the individuals voluntarily took an unpaid vacation. Other respondents believed that no work was available and therefore did not look for a job (i.e., "discouraged workers").

In the labor force, discouraged workers accounted for slightly less than 1 percent of all participants. They comprised much larger proportions of singers (7 percent), actors (6 percent), musicians (5 percent) and dancers (3 percent).

Women in singing and acting were more susceptible to being discouraged from job search than their male counterparts. The reverse was true in broadcast and music occupations.

Question 13: "During 1980 were there any weeks during which you were not working for pay at all, either as a performing artist or in some other job? (Do not count any weeks when you were on paid vacation or paid sick leave.)"

Except among broadcasters and musicians, over two-thirds of performing artists indicated that there were some weeks during 1980 they did not work for pay in any kind of job. The hardest hit groups were dancers (77 percent), actors (69 percent), and singers (64 percent). Only among broadcasters (78 percent) and musicians (62 percent) did a majority report no weeks of unemployment during the year.

Proportionately more female than male performing artists were unemployed for some part of 1980. The disparity was narrowest among singers, with 65 percent of female singers and 64 percent of male singers without jobs during part of the year. It was widest among those in broadcast occupations, with 42 percent of women and 17 percent of men experiencing some unemployment. Out of all actresses, 72 percent were jobless for some time in 1980 compared with 67 percent of actors. Fifty-two percent of women musicians as opposed to 35 percent of their male counterparts were unemployed part of the year.

It should be noted at this point that the definition of unemployment used above is broader than [illegible] more commonly used definition of the U.S. Bureau of Labor Statistics (BLS). In order to compare unemployment levels in the performing arts with those in other occupations and industries, the respondents were asked to apply the BLS definition of unemployment when replying to questions 14-17. The BLS definition is as follows: "An unemployed person is someone who is not working at any job during an entire week, and who meets one of the following requirements -- has actively looked for work at any time within the preceeding four weeks, or is waiting to be recalled to his/her job, or is expecting to start a new job."

.13/14A WEEKS WITHOUT PAY IN 1980

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
NO WEEKS NOT WORKING FOR PAY	470 30.	1229 60.	658 40.	65 25.	555 29.
SOME WEEKS NOT WORKING FOR PAY	1085 70.	821 40.	979 60.	190 75.	1368 71.
WEEKS MET DOL DEFINITION OF UNIMPLOYED					
NONE	28 2.	70 3.	20 1.	7 3.	62 3.
1 TO 3	33 2.	89 4.	72 4.	9 4.	42 2.
4 TO 10	[illegible] 14.	203 10.	168 10.	69 27.	254 13.
11 TO 15	182 12.	173 8.	166 10.	43 17.	196 10.
16 TO 26	294 19.	157 8.	221 14.	36 14.	319 17.
27 TO 39	196 13.	78 4.	183 11.	7 3.	251 13.
40 TO 52	119 8.	22 1.	137 8.	13 5.	212 11.
NO ANSWER/DON'T KNOW	12 1.	30 1.	11 1.	7 3.	33 2.

Q.13/14A WEEKS WITHOUT PAY IN 1980

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	430 100.
NO WEEKS NOT WORKING FOR PAY	940 31.	269 36.	4073 62.	61 23.	312 78.
SOME WEEKS NOT WORKING FOR PAY	2092 69.	485 64.	2521 38.	202 77.	68 22.
WEEKS MET DOL DEFINITION OF UNEMPLOYMENT					
NONE	65 2.	25 3.	188 3.	1 *	6 1.
1 TO 3	89 3.	39 5.	270 4.	9 3.	7 2.
4 TO 10	412 14.	74 10.	687 10.	61 23.	29 7.
11 TO 15	339 11.	60 8.	560 8.	48 18.	18 4.
16 TO 26	469 15.	184 24.	435 7.	38 14.	16 4.
27 TO 39	400 13.	35 5.	210 3.	18 7.	4 1.
40 TO 52	289 10.	48 6.	83 1.	25 10.	9 2.
NO ANSWER/DON'T KNOW	28 1.	21 3.	89 1.	2 1.	-

Question 14a: "About how many weeks in 1980 were you unemployed?

This question was asked only of those who reported some weeks of unemployment in Question 13. Tables for question 13 and 14a were combined and appear on pages 130 and 131.

As might be expected, the number of performers who indicated some weeks of unemployment in accordance with the strict BLS definition was somewhat below the number who reported "some weeks not working for pay" in Question 13. The difference, ranging from 1 to 3 percentage points depending upon the particular union, represents those individuals who never met the BLS definition at any time in 1980, despite their not having had a paying job at one or more times during the year.

By utilizing data on unemployment throughout the civilian labor force as a yardstick against which to measure unemployment among performing artists, it is apparent that those who chose a career in the arts were more prone to be out of work for some part of the year. Just 18 percent of all persons in the civilian labor force during all or part of 1980 experienced some unemployment -- well below the 76 percent reported by dancers, 67 percent reported by actors, 61 percent reported by singers, 35 percent reported by musicians and 21 percent reported by broadcasters.

The greater likelihood of unemployment among artists is brought out, as well, in comparisons with specific industry and occupational groups. Unemployment in the construction trades -- 35 percent -- is the highest level reported by BLS for any major industry group. Yet it is still well below the unemployment levels of performing artists. Looking at the industry in which BLS classifies performers -- entertainment and recreation services -- reveals that performers experience a disproportionate amount of joblessness relative to the rest of their industry category. The 23 percent of wage and salary workers in this industry who experienced some unemployment in 1980 is one of the highest rates reported by BLS; yet it is markedly less than that experienced by performing artists. In terms of occupational group, BLS classifies performers as "other professional, technical and kindred workers." Here too joblessness among performers is substantially above the 9.6 percent reported by other professional, technical and kindred workers who had had some work experience during the year.

In addition to the great likelihood of being unemployed, performing artists are apt to experience lengthy periods of joblessness, as shown in the table that follows. Fifty-eight percent of singers and 57 percent of actors who met the BLS definition of unemployment in 1980 were out of work for 16 or more weeks. Similarly, two fifths of unemployed dancers were jobless for about one third or more of the year. This also was true for 36 percent of broadcasters and 32 percent of musicians.

Half of all U.S. workers who were unemployed at some time during 1980 were out of work for less than 13 weeks and half for more than 13 weeks (i.e., the national median). Among singers and actors, well over half were unemployed for more than 13 weeks; in other words, their duration of unemployment exceeded the national median.

Number of Weeks Performers Met DOL Definition of Unemployed

	Actors	Singers	Musicians	Dancers	Broadcast Occupations
	100%	100%	100%	100%	100%
1-3 weeks	4	8	12	4	8
4-10 weeks	20	16	29	30	35
11-15 weeks	17	13	24	24	22
16-26 weeks	23	40	19	19	20
27-39 weeks	20	8	9	9	5
40-52 weeks	14	10	4	12	11
No answer/ don't know	1	5	4	1	-

The pattern of unemployment by age group varied considerably among occupations. The incidence of unemployment during 1980 was quite low among singers under age 25 but rose markedly for singers 25 and above. Musicians were steadily less likely to have periods of unemployment as their age increased. In broadcasting occupations, those under 25 were most likely to have experienced some unemployment in 1980, and those aged 35-44 least likely. Actors had a high incidence of unemployment at all age levels, but younger actors (below age 35) were more apt to have had jobless periods than their older cohorts.

• Among singers and actors, those persons unemployed for more than half of 1980 were mainly 25-34 year olds, as well. However, this was not the case among those in broadcast and musician occupations for whom a somewhat older age group experienced the lengthiest periods of unemployment: 54 percent of broadcasters and 48 percent of musicians who were unemployed for over half the year were in the 35-44 age group.

Unemployed women performers experienced longer periods of joblessness than men. Forty percent of unemployed women musicians and 22 percent of unemployed women singers were out of work over half the year. In contrast, 10 percent of unemployed male musicians and 14 percent of unemployed male singers were jobless for the same length of time. The differences were much smaller between unemployed actresses (35 percent) and actors (33 percent), and between unemployed female broadcasters (19 percent) and unemployed male broadcasters (14 percent).

In comparison with national data, the median weeks unemployed was greater for female performing artists than for other unemployed women workers. Half of all unemployed women were out of work more than 11.5 weeks and half were out of work less than 11.5 weeks. Among performers, however, 71 percent of unemployed actresses, 68 percent of women singers, 55 percent of women musicians, and 75 percent of women broadcasters were unemployed over 11 weeks.

The relationship between median duration of unemployment for male performing artists and other unemployed male workers is not as clear cut as for women. Half of all unemployed men were out of work more than 14 weeks and half were out of work less than 14 weeks. Actors and singers experienced longer periods of unemployment than the national median, with 58 percent of both groups jobless for 16 weeks or more. Among musicians and broadcasters, however, just 30 percent and 24 percent, respectively, were unemployed 16 or more weeks.

Question 14b and c: "Did you have any weeks of unemployment in 1979? How does the number of weeks you were unemployed in 1980 compare to the number of weeks you were unemployed in 1979?"

This question was asked only of those who had some weeks of unemployment in 1980.

Performing artists indicated that they were out of work about the same number of weeks in 1980 as in 1979. This implies that their unemployment experience was not atypical in the survey year as compared with previous years.

Actors, dancers, and broadcasters cited fewer weeks of unemployment in 1980 than in 1979, as their second most frequent response. Singers and musicians, on the other hand, reported that they experienced more weeks of unemployment in 1980 than in 1979, as their second most frequent answer. The experience of singers and musicians as opposed to the three other performing arts occupations is more in line with the changing economic conditions between 1979 and 1980: in 1979, unemployment was 5.8 percent; it rose to 7.1 percent in 1980.

For members of Actors' Equity, AFM, and SAG, the proportion of artists who experienced some unemployment in 1980 appeared about the same as in 1976, the previous survey year. Among AFTRA members, however, the proportions were 60 percent in 1980 as against 66 percent in 1976. Among AGMA members, 75 percent reported some weeks of unemployment in 1980 as compared to 59 percent in 1976.

Again looking at the 1980 and 1976 survey results, there appears to be very little difference in the median weeks of unemployment between the two years. AFM and AGMA members indicated being unemployed 11-15 weeks, and Actors' Equity and AFTRA 16-26 weeks, in both years. Only SAG members reported a slight decrease in median weeks of unemployment, from 27-39 weeks in 1976 to 16-26 weeks in 1980.

(It should be kept in mind that the exclusion of hobbyists from the 1980 survey sample means that changes over the four-year period may be somewhat over- or understated.)

Performing Artists' Unemployment Experience in 1976 and 1980

	Actors' Equity	AFM	AFTRA	AGMA	SAG
Proportion who had any weeks without work during the year:					
1976	71%	39%	66%	59%	71%
1980	70%	40%	60%	75%	71%
Number of weeks without work (median range):					
1976	16-26	11-15	16-26	11-15	27-39
1980	16-26	11-15	16-26	11-15	16-26

Note: Becuase hobbyists were included in the 1976 survey sample but excluded in 1980, data from the two years are not strictly comparable.

Q.14B/C HOW BEING UNEMPLOYED IN 1980 COMPARES WITH 1979

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	927
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
MORE WEEKS IN '80 THAN IN '79	334 21.	235 10.	205 13.	26 10.	369 10.
FEWER WEEKS IN '80 THAN IN '79	327 21.	178 9.	290 18.	49 19.	305 19.
ABOUT THE SAME	261 17.	267 13.	350 21.	97 38.	429 22.
NOT UNEMPLOYED IN '79	136 9.	149 7.	106 6.	14 6.	169 9.
CAN'T SAY/DON'T KNOW/ NO ANSWER	27 2.	22 1.	24 1.	4 2.	23 1.
NOT ASKED	470 30.	1229 60.	658 40.	65 25.	555 29.

0036

Q.14B/C HOW BEING UNEMPLOYED IN 1980 COMPARES WITH 1979

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	106
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
MORE WEEKS IN '80 THAN IN '79	580 19.	110 15.	626 9.	41 16.	19 5.
FEWER WEEKS IN '80 THAN IN '79	593 20.	95 12.	585 9.	51 19.	21 5.
ABOUT THE SAME	631 21.	212 28.	825 13.	81 31.	32 8.
NOT UNEMPLOYED IN '79	226 7.	53 7.	426 6.	25 9.	16 4.
CAN'T SAY/DON'T KNOW/ NO ANSWER	49 2.	16 2.	59 1.	5 2.	1 *
NOT ASKED	941 31.	269 36.	4073 62.	61 23.	312 78.

Question 15: "Again bearing in mind the definition of 'unemployment' used by BLS, about how many different periods of unemployment did you have in 1980? That is, how many times were you unemployed after having worked for a period of time?"

This question was asked of those who met the BLS definition of "unemployed" somtime during 1980.

Performing artists were likely to experience numerous spells of unemployment in one year. About one-fourth of the respondents in broadcasting and acting occupations who were out of work at some time in 1980 had 10 or more spells of unemployment. Fourteen percent of unemployed singers and 12 percent of unemployed musicians were jobless 10 or more times during the year. Only dancers had a minimal proportion of unemployed individuals who checked this category.

These numerous spells of unemployment, along with the great number of employers for whom performers typically work in a single year, illustrate how little employment stability there is for those in performing professions. The intermittent nature of employment in the performing arts is not representative of the employment pattern experienced by other labor force participants, however. For example, just 32 percent of all workers who had some unemployment in 1980 were out of work more than once; in contrast, well over half of unemployed performing artists were without jobs more than once during the year. Fifteen percent of workers who had some joblessness in 1980 experienced three or more spells of unemployment; among performing artists, the proportions were above one-third. The table below summarizes the more intermittent employment pattern of performing artists, by occupation, relative to other workers in the labor force.

Proportion of Workers who Experienced Some Unemployment in 1980, by Number of Spells of Unemployment

Those Who Experienced Some Unemployment		Number of Spells of Unemployment Two or More	Three or More
All Workers	100%	32%	15%
Actors	100	77	64
Singers	100	59	49
Musicians	100	68	56
Dancers	100	63	34
Broadcasters	100	57	45

Older performers tend to have more frequent spells of unemployment than do younger performers. Among musicians having seven or more spells of unemployment, 71 percent were 35 and over. For those in broadcast occupations, the proportion was 68 percent. Fifty-seven percent of actors and 56 percent of singers out of work seven or more times in 1980 were aged 35 and above.

Except for persons in broadcast occupations, male performers tended to experience more numerous breaks between periods of employment than female performers. Among singers who were jobless for some part of 1980, 36 percent of male respondents were out of work seven or more times compared with 18 percent of female respondents. Almost one-fourth of unemployed male musicians were without a job seven or more times as opposed to one-twentieth of women musicians. The proportions were nearly equal in the acting profession, however, with 31 percent of actors and 30 percent of actresses having seven or more spells of unemployment during the year.

Women in the broadcasting profession experienced more frequent periods of joblessness relative to their male counterparts, however. Thirty-two percent of women unemployed during some part of 1980 had seven or more spells without a job. Among unemployed men in the broadcasting field, 29 percent had the same number of jobless periods.

Both female and male performing artists experienced more spells of unemployment than other unemployed female and male workers in the civilian labor force.

Proportion of Workers by Sex Who Experienced Some Unemployment in 1980, by Number of Spells of Unemployment

		Those Who Experienced Some Unemployment by Sex	Number of Spells of Unemployment	
			Two or More	Three or More
Males:	All Workers	100%	35%	17%
	Actors	100	86	74
	Singers	100	80	69
	Musicians	100	72	59
	Broadcasters	100	72	62
Women:	All Workers	100%	28%	12%
	Actors	100	80	65
	Singers	100	80	72
	Musicians	100	46	34
	Broadcasters	100	72	57

6.15 NUMBER OF DIFFERENT PERIODS OF UNEMPLOYMENT DURING 1980
—AMONG THOSE WHO MET DOL DEFINITION OF "UNEMPLOYED" DURING ANY WEEKS IN 1980—

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	610	166	514	100	594
TOTAL	1057 100.	751 100.	959 100.	184 100.	1335 133.
ONE	252 24.	205 27.	149 16.	47 26.	156 12.
TWO	197 19.	89 12.	116 12.	34 18.	118 9.
THREE	127 12.	113 15.	115 12.	22 12.	140 11.
FOUR	67 8.	49 7.	78 8.	18 10.	140 11.
5 OR 6	88 8.	66 12.	120 12.	25 13.	168 13.
7 TO 9	61 6.	70 9.	67 7.	4 2.	95 7.
10 OR MORE	175 16.	76 10.	248 26.	28 16.	385 29.
NO ANSWER	71 7.	62 8.	67 7.	6 3.	133 9.

Q.15 NUMBER OF DIFFERENT PERIODS OF UNEMPLOYMENT DURING 1982
--AMONG THOSE WHO MET DOL DEFINITION OF "UNEMPLOYED" DURING ANY WEEKS IN 1982--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1329	170	154	110	52
TOTAL	2026 100.	460 100.	2333 100.	201 100.	83 100.
ONE	336 16.	91 20.	597 26.	68 34.	23 27.
TWO	268 13.	45 10.	284 12.	58 29.	10 12.
THREE	240 12.	36 8.	390 17.	24 12.	4 4.
FOUR	187 9.	33 7.	168 7.	6 3.	6 8.
5 OR 6	244 12.	39 8.	285 12.	28 14.	3 3.
7 TO 9	137 7.	55 12.	192 8.	2 1.	3 3.
10 OR MORE	479 24.	66 14.	278 12.	8 4.	22 27.
NO ANSWER	134 7.	95 21.	139 6.	7 3.	13 16.

0137

Question 16a, b, and c: "Did you collect unemployment compensation at any time you were unemployed in 1980? Did you apply for unemployment compensation? Why not?"

This was asked of those who met the BLS definition of unemployed sometime during 1980.

Except for dancers, more than half of unemployed performers did not collect unemployment compensation in 1980. Four-fifths of musicians and nearly three-fourths of singers who were out of work during some part of 1980 did not receive unemployment insurance payments. This also was true for 65 percent of broadcasters and 55 percent of actors. Even among dancers, the group having the highest proportion of claimants, more than one-third did not get unemployment compensation.

Almost all respondents who did not collect unemployment compensation never applied for it. Generally, a majority of these individuals did not apply because they believed themselves to be ineligible for payments. Three-fourths of the singers and three-fifths of the musicians who did not apply for unemployment compensation gave this as their reason. Of those actors and broadcasters who did not apply, 57 percent and 53 percent, respectively, checked this response. Only among dancers did a majority give other reasons for not applying. In view of performers' tendency to have long and frequent periods of unemployment, and their relationships with numerous employers, they may well have had trouble building up the work experience needed to qualify for unemployment benefits.

These findings on (non)receipt of unemployment compensation by performing artists are typical of the experience of other unemployed workers. Based upon nationwide surveys of American households conducted between December 1979 and December 1980, the University of Michigan's Survey Research Center concluded that just 28 percent of unemployed workers received unemployment compensation and almost half of the unemployed did not even apply because most thought they were not eligible. While the trends are the same for unemployed performing artists and other unemployed workers, the former tend to have relatively fewer unemployment compensation recipients and relatively more non-applicants in comparison with other unemployed workers. The Michigan researchers noted receipt of unemployment compensation was more common for skilled blue-collar workers, persons over 45, and unemployed workers with a high school education or less. This finding is consistent with the experience of performing artists, who are the antithesis of this description, being white-collar professional workers, mostly under 45, and well over half having had at least some college education.

Except for those in broadcast occupations, relatively more men than women collected unemployment compensation. The disparity was widest among singers, with 25 percent of unemployed men receiving payments compared with 11 percent of women. Forty-seven percent of unemployed actors versus 37 percent of unemployed actresses were unemployment insurance claimants. The disparity was narrowest among musicians, with 17 percent of unemployed men receiving payments compared with 10 percent of women. Relatively more unemployed women (29 percent) than men (15 percent) in the broadcasting field obtained unemployment insurance payments, however.

Among respondents who did not apply for payments, relatively more women than men did not do so believing themselves to be ineligible, except in the broadcasting occupations. Sixty-nine percent of unemployed women musicians did not apply for this reason compared with 57 percent of men. For the same reason, 79 percent of unemployed women singers did not apply compared with 68 percent of men. Similarly, 61 percent of unemployed actresses did not apply due to presumed ineligibility as against 52 percent of unemployed actors. Among unemployed broadcasters, however, relatively more men (76 percent) than women (24 percent) did not apply for this reason.

(Note: Questions 16a-e all deal with unemployment compensation (non)receipt among performing artists. However, those individuals who were on benefits did not necessarily collect them due to termination of a job in the performing arts. They might have collected benefits after being laid off from an arts-related or non-arts-related job, for example.)

.16A/B/C WHETHER RESPONDENT COLLECTED UNEMPLOYMENT COMPENSATION IN 1980
--AMONG THOSE WHO MET DOL DEFINITION OF UNEMPLOYED DURING ANY WEEKS IN 1980--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	610	166	514	100	594
TOTAL	1057 100.	751 100.	959 100.	184 100.	1305 100.
COLLECTED UNEMPLOYMENT	495 47.	116 15.	400 42.	98 53.	527 40.
DID NOT COLLECT UNEMPLOYMENT:	520 49.	599 80.	522 54.	77 42.	738 57.
APPLIED	29 3.	19 3.	26 3.	-	85 6.
DID NOT APPLY:	491 46.	581 77.	496 52.	77 42.	654 50.
KNEW NOT ELIGIBLE	288 27.	362 48.	273 28.	55 30.	347 27.
OTHER REASONS	182 17.	197 26.	189 20.	22 12.	278 21.
NO ANSWER/DON'T KNOW	20 2.	22 3.	34 4.	-	29 2.
NO ANSWER/DON'T KNOW	41 4.	35 5.	35 4.	9 5.	40 3.

0038

Q.16A/B/C WHETHER RESPONDENT COLLECTED UNEMPLOYMENT COMPENSATION IN 1983
—AMONG THOSE WHO MET DOL DEFINITION OF UNEMPLOYED DURING ANY WEEKS IN 1983—

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1329	170	154	110	52
TOTAL	2026 100.	460 100.	2333 100.	201 100.	83 100.
COLLECTED UNEMPLOYMENT	848 42.	81 18.	363 16.	121 60.	17 21.
DID NOT COLLECT UNEMPLOYMENT:	1105 55.	336 73.	1870 80.	75 37.	53 65.
APPLIED	93 5.	19 4.	59 3.	1 1.	3 3.
DID NOT APPLY:	1012 50.	318 69.	1810 78.	74 37.	51 61.
KNEW NOT ELIGIBLE	572 28.	237 52.	1090 47.	31 16.	27 32.
OTHER REASONS	392 19.	79 17.	652 28.	41 20.	21 25.
NO ANSWER/DON'T KNOW	48 2.	1 *	69 3.	2 1.	3 4.
NO ANSWER/DON'T KNOW	71 4.	41 9.	101 4.	5 2.	11 14.

0138

Question 16d: "Altogether, about how many weeks did you collect unemployment compensation?"

This question was addressed only to those who collected unemployment benefits.

Of those relatively few performing artists who collect unemployment compensation, most generally do so for fairly few weeks. About two-thirds of unemployment claimants among musicians and dancers received benefits for less than 16 weeks. Fifty-seven percent of singer-claimants and 53 percent of broadcaster-claimants were in the same category. Over two-fifths of actors on unemployment insurance collected benefits for under 16 weeks, as well.

However, the proportion of performing artists who received benefits for an extended period of time was greater than the proportion of the civilian labor force who did so. In 1979, the latest year for which data are available, 23 percent of all unemployment insurance recipients were on benefits for 15 or more weeks. Thirty-eight percent of singers and about one-third of musicians and dancers on unemployment insurance were claimants for the same number of weeks. Similarly, 29 percent of broadcasters were beneficiaries for 16 or more weeks.

(It should be kept in mind, however, that unemployment was at a higher level in 1980, the period covered by this survey, than in 1979, the period for which national data are available. Therefore, the percentage of labor force claimants with 15 or more weeks of insured unemployment in 1980 might be expected to be greater than 1979's level of 23 percent. If that were the case, the performing artists' proportions would be more comparable to the overall proportion in the labor force.)

Q.16D NUMBER OF WEEKS IN 1980 RESPONDENT COLLECTED UNEMPLOYMENT COMPENSATION
--AMONG THOSE WHO MET DOL DEFINITION OF UNEMPLOYED DURING ANY WEEKS IN 1980--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	610	166	514	100	594
TOTAL	1057	751	959	184	1305
	100.	100.	100.	100.	100.
ONE TO 3	20	24	27	12	21
	2.	3.	3.	7.	2.
4 TO 10	140	35	57	40	82
	13.	5.	6.	22.	6.
11 TO 15	73	19	77	21	91
	7.	3.	8.	12.	7.
16 TO 26	207	32	152	17	192
	20.	4.	16.	9.	15.
27 TO 39	26	-	26	1	72
	3.		3.	1.	5.
40 TO 52	3	3	7	-	17
	*	*	1.		1.
NO ANSWER/DON'T KNOW	24	3	54	7	52
	2.	*	6.	4.	4.
NOT ASKED	561	635	557	86	779
	53.	85.	58.	47.	60.

0039

Q.16D NUMBER OF WEEKS IN 1980 RESPONDENT COLLECTED UNEMPLOYMENT COMPENSATION
--AMONG THOSE WHO MET DOL DEFINITION OF UNEMPLOYED DURING ANY WEEKS IN 1980--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1329	170	154	110	52
TOTAL	2026 100.	460 100.	2333 100.	201 100.	83 100.
ONE TO 3	47 2.	4 1.	54 2.	10 5.	1 1.
4 TO 10	175 9.	12 3.	128 6.	39 19.	3 3.
11 TO 15	152 7.	30 7.	61 3.	27 13.	5 6.
16 TO 26	316 16.	30 7.	109 5.	35 17.	3 4.
27 TO 39	74 4.	1 *	-	4 2.	2 2.
40 TO 52	12 1.	-	10 *	-	-
NO ANSWER/DON'T KNOW	72 4.	4 1.	1 *	6 3.	3 4.
NOT ASKED	1176 58.	378 82.	1970 84.	80 40.	65 78.

0139

Question 16e and f: "Did you collect unemployment compensation during more than one period? About how many different periods?"

This was asked of those who collected unemployment benefits.

Except among individuals in broadcast occupations, the largest proportions of performing artists who collected unemployment compensation received benefits for only one period of unemployment. More than four-fifths of singer-claimants and more than two-thirds of musician-claimants were on unemployment compensation just once during 1980. Among dancer-claimants, 55 percent received benefits for just one week as did 47 percent of actor-claimants. Relatively more broadcasters collected payments for two periods (29 percent) than for one period (18 percent).

As noted in the analysis of Question 15, over one-third of performing artists who experienced some unemployment in 1980 had three or more spells of unemployment. Yet, about three-fifths or more of performing artists who received unemployment insurance checks did so for two or fewer periods of unemployment. Thus, those performers who collected unemployment compensation did not receive payments every time they were without a job during the year.

Q.161/5 NUMBER OF DIFFERENT PERIODS RESPONDENT COLLECTED UNEMPLOYMENT COMPENSATION IN 1980
--AMONG THOSE WHO MET DOL DEFINITION OF UNEMPLOYED DURING ANY WEEKS IN 1980--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	610	166	514	108	584
TOTAL	1057 100.	751 100.	959 100.	184 100.	1335 100.
COLLECTED ONLY ONE PERIOD	275 26.	76 10.	199 21.	54 29.	207 16.
COLLECTED FOR TWO PERIODS	83 8.	27 4.	49 5.	19 10.	55 4.
COLLECTED FOR THREE PERIODS	40 4.	3 *	35 4.	9 5.	56 4.
COLLECTED FOR FOUR PERIODS	24 2.	-	34 4.	6 3.	31 2.
COLLECTED FOR 5 OR 6 PERIODS	15 1.	3 *	15 2.	2 1.	42 3.
COLLECTED FOR 7 TO 9 PERIODS	18 2.	3 *	12 1.	2 1.	33 2.
COLLECTED FOR 10 OR MORE PERIODS	22 2.	3 *	34 4.	-	81 6.
NO ANSWER/DON'T KNOW	18 2.	1 *	22 2.	6 3.	22 2.
NOT ASKED	561 53.	635 85.	557 58.	86 47.	779 60.

8040

Q.16E/F NUMBER OF DIFFERENT PERIODS RESPONDENT COLLECTED UNEMPLOYMENT COMPENSATION IN 1980
--AMONG THOSE WHO MET DOL DEFINITION OF UNEMPLOYED DURING ANY WEEKS IN 1980--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1329	170	154	110	52
TOTAL	2026 100.	460 100.	2333 100.	201 100.	83 100.
COLLECTED ONLY ONE PERIOD	404 20.	66 14.	244 10.	65 33.	4 5.
COLLECTED FOR TWO PERIODS	107 5.	7 2.	74 3.	26 13.	6 7.
COLLECTED FOR THREE PERIODS	75 4.	3 1.	10 *	9 5.	3 3.
COLLECTED FOR FOUR PERIODS	59 3.	2 *	-	6 3.	3 3.
COLLECTED FOR 5 OR 6 PERIODS	44 2.	-	10 *	5 2.	-
COLLECTED FOR 7 TO 9 PERIODS	44 2.	-	-	3 1.	-
COLLECTED FOR 10 OR MORE PERIODS	84 4.	2 *	5 *	-	3 3.
NO ANSWER/DON'T KNOW	31 2.	1 *	20 1.	6 3.	- -
NOT ASKED	1176 58.	379 62.	1970 84.	80 40.	65 79.

0140

Question 17a, b, and c: "During 1980 were there any weeks when you were not working at all but did not meet the Labor Department's definition of unemployed? If yes: Was this because: (Check as many reasons as applicable.)

You were voluntarily taking an unpaid vacation?

You were ill or disabled (but not on paid sick leave or disability)?

You were involved in full time education or training?

You believed no work was available?

Other reasons (Specify)

If you checked more than one reason, which one do you consider the most important reason for your not working?"

This question was asked of everyone who had any weeks when they did not work for pay in 1980.

A sizeable proportion of performing artists were not working for pay during some periods in 1980 but did not meet the BLS definition of unemployment. Relatively more musicians who experienced some unemployment during the year (42 percent) had one or more jobless periods that did not fit the strict definition of unemployment than any other performing arts occupation. Among singers and actors, 35 percent of the former and 30 percent of the latter did not meet the government criteria, as well. This also was the case for 19 percent of dancers and 15 percent of broadcasters who experienced some weeks without pay in 1980.

Three reasons were most often cited by these respondents to explain why their periods of unemployment sometimes did not comply with the government's definition. In order of decreasing frequency for all performing artists, the reasons were: (1) the respondent voluntarily took an unpaid vacation, (2) the respondent believed no work was available, and (3) the respondent was involved in full-time education or training.

The second reason for not meeting the official definition of unemployment -- believed no work was available -- is called the "discouraged worker effect." In other words, an individual stops looking for work, although still desiring a job, because he/she believes there is no point continuing the search for employment. In 1980, discouraged workers accounted for slightly less than 1 percent of the civilian labor force, which is composed of both active and discouraged workers.

Out of all performing artists surveyed, there are relatively more discouraged workers than exist in the labor force as a whole. Seven percent of singers, 6 percent of actors, and 5 percent of musicians stopped looking for work in 1980 because they thought none was available. This was the case for 3 percent of dancers and 1 percent of broadcasters, as well.

Relatively more women in the labor force are discouraged workers -- 1.5 percent -- than is true among male labor force participants -- 0.6 percent. This pattern holds up for singers and actors in the performing arts field. Eleven percent of women singers compared with 2 percent of male singers indicated they believed no jobs were available. Among actresses, 7 percent classified themselves as discouraged workers as against 6 percent of actors. The reverse situation occurred among respondents in broadcast and music occupations. No women broadcasters checked this response while 1 percent of male broadcasters did. Two percent of female musicians as opposed to 6 percent of male musicians were discouraged workers in 1980.

Q.17A/B ANY WEEKS IN 1980 NOT WORKING FOR PAY BUT DID NOT MEET DOL DEFINITION OF "UNEMPLOYED"

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
NO WEEKS NOT "UNEMPLOYED" BY DOL DEFINITION	677 44.	435 21.	633 39.	130 51.	831 43.
SOME WEEKS NOT WORKING FOR PAY BUT DID NOT MEET DOL DEFINITION OF UNEMPLOYED	305 20.	340 17.	254 16.	57 22.	399 21.
REASONS:					
YOU WERE VOLUNTARILY TAKING AN UNPAID VACATION	168 11.	159 8.	105 6.	30 12.	116 6.
YOU WERE ILL OR DISABLED (BUT NOT PAID SICK LEAVE)	47 3.	49 2.	26 2.	3 1.	51 3.
YOU WERE INVOLVED IN FULL TIME EDUCATION OR TRAINING	39 3.	59 3.	23 1.	11 4.	77 4.
YOU BELIEVED NO WORK AVAILABLE	70 4.	105 5.	73 4.	21 8.	135 7.
ALL OTHER REASONS	11 1.	11 1.	18 1.	2 1.	43 2.
NO ANSWER	4 *	3 *	24 1.	2 1.	38 2.
NO ANSWER/DON'T KNOW	102 7.	43 2.	88 5.	3 1.	131 7.
NOT ASKED	470 30.	1229 60.	658 40.	65 25.	555 29.

Q.17A/B ANY WEEKS IN 1980 NOT WORKING FOR PAY BUT DID NOT MEET DOL DEFINITION OF "UNEMPLOYED"

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
NO WEEKS NOT "UNEMPLOYED" BY DOL DEFINITION	1266 42.	283 38.	1312 20.	157 60.	59 15.
SOME WEEKS NOT WORKING FOR PAY BUT DID NOT MEET DOL DEFINITION OF UNEMPLOYED	621 20.	169 22.	1070 16.	39 15.	13 3.
REASONS:					
YOU WERE VOLUNTARILY TAKING AN UNPAID VACATION	236 8.	84 11.	476 7.	27 10.	5 1.
YOU WERE ILL OR DISABLED (BUT NOT PAID SICK LEAVE)	84 3.	19 3.	168 3.	-	2 *
YOU WERE INVOLVED IN FULL TIME EDUCATION OR TRAINING	114 4.	23 4.	198 3.	6 2.	4 1.
YOU BELIEVED NO WORK AVAILABLE	190 6.	51 7.	345 5.	7 3.	4 1.
ALL OTHER REASONS	37 1.	1 *	32 *	1 *	2 *
NO ANSWER	32 1.	12 2.	10 *	3 1.	-
NO ANSWER/DON'T KNOW	199 7.	33 4.	139 2.	5 2.	14 3.
NOT ASKED	940 31.	269 36.	4073 62.	61 23.	312 78.

Section V. Income and Earnings

Summary of Findings

The median incomes of performers' households and the proportion of performers' households whose incomes fell in various income categories were very similar to the median income and income distribution in 1980 of all U.S. households. When making a comparison of median income by education level between performers and heads of households in the general population, however, it is clear that the incomes of performers were not commensurate with their years of schooling. Median income in 1980 was $28,047 for a household headed by an individual with at least a college education. The median household incomes of most performers at that education level was between $7,000 and $21,000 below the national median, depending upon the craft of the performer.

Substantial proportions of performers' households had incomes below the poverty level for a family of four in 1980. Comparing the performers' incomes with the poverty levels for New York City ($9,070) and Los Angeles ($9,380) used by the U.S. Employment and Training Administration to determine eligibility under the Comprehensive Employment and Training Act, Title II B&C, reveals that over one-fourth of performers and their families were below that income level. Broadcasters were in poverty to a much lesser extent, with just 6 percent having incomes below the poverty level for a family of four.

As might be expected, progressively older performers generally had larger median household incomes than younger performers. For all performers but singers, median incomes leveled off from 35 years of age upward; singers experienced a decline in median income between the 35-44 age group and the 45 and above age group.

Women in the performing arts usually had lower median household incomes than men. The disparity was greatest for those in the broadcasting and musical fields; it was narrowest among actors and singers.

Relatively more women than men performers had household incomes below $7,000. However, at the top of the income distribution ($30,000 and above), there were relatively more women than men, as well. Only in the case of broadcasters' households were there proportionately more men than women with incomes of $30,000 and up.

As in the case of household income, the individual earnings of performers closely approximated the 1980 earnings distribution of all civilian workers in the U.S. When comparing the median earnings of male and female performers with median earnings of male and female professional, technical, and kindred workers, however, it is clear that performers earned considerably less than similarly employed individuals. Leaving broadcasters aside, the $20,648 median earnings of male professional, technical, and kindred workers was between $6,000 and $10,000 more than the median earnings of male performers. Again excluding broadcasters, the $11,559 median earnings of female professional, technical, and kindred workers was between $1,000 and $5,000 more than the median earnings of female performers.

Musicians and broadcasters appeared to have a longer period of high earnings than was true for actors and singers. The former two performing arts groups were able to maintain their high median earnings achieved between 35-44 years of age into the 45 and above age group. In the latter two occupational groups, the median earnings levels fell between the 35-44 age group and 45 and above age group.

Between 1976 and 1980, performers' earnings gains generally kept pace with those of other workers in the professional-technical category. Since they still had about the same number of weeks of unemployment as in 1976, they apparently achieved their earnings gains not by working more weeks but either through a fuller work week or pay increases that were roughly proportional to those received by other professional and technical workers. Their household incomes, though, lost ground relative to the U.S. median household income. Their household income lag was evidently attributable to income sources other than their own earnings -- such as spouses' earnings -- which failed to increase as quickly as among other households in the population.

Performers generally relied upon jobs in their craft for between two fifths and three fourths of their 1980 earnings. Performers who worked outside their profession were more likely to derive a greater portion of their earnings from those outside jobs if they worked in fields unrelated to the arts than if they worked in arts-related fields.

Question-by-Question Analysis

Question 18: "What was the total income (before taxes) of all members of your household, including yourself? (Include all compensation, interest, dividends, social security, unemployment or retirement benefits, income from Aid to Families with Dependent Children or other public assistance programs.)

Of those performing artists who reported their household incomes, dancers had the lowest median incomes at between $15,000 and $16,999. Actors, singers, and musicians indicated median household incomes of between $17,000 and $18,999. For individuals in broadcast occupations who reported their household incomes, the median was over $30,000.

These findings compare favorably with the 1980 median income for all U.S. households*: $17,709. Dancers were the only performing arts group whose median income range fell below the 1980 Current Population Survey figure.

As shown in the table below, the percent distribution of income in households with performing artists is similar to the income distribution for all households in the U.S. as reported by the Census Bureau. The one major exception, however, involves respondents in broadcast occupations. While 39-46 percent of households with other performers and households in general had 1980 incomes under $15,000, just 11 percent of households with broadcasters had incomes at the low end of the distribution. Conversely, while 21-30 percent of households with other performers and households in general had incomes $30,000 and above, 58 percent of households with broadcasters had incomes at the high end of the distribution. Put another way, about two-thirds of most performing artists' households and all U.S. households had incomes under $25,000, while among households of broadcasters over two-thirds had incomes of $25,000 and above.

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*The Census Bureau defines a household as all persons who occupy a housing unit, e.g., house, apartment, room. It includes related family members and any unrelated persons who share the housing unit. An unrelated individual, not living with relatives, may constitute a one-person household.

Percent Distribution of Households by Income Category
(Annual Income, 1980)

	All U. S. Households	Actors	Singers	Musicians	Dancers	Broadcast Occupations
Less than $15,000	43%	44%	39%	39%	46%	11%
$15,000-$24,999	26	21	25	28	24	20
$25,000-$29,999	9	6	12	13	8	11
$30,000 and above	23	30	25	21	22	58

Although the income distributions of households with performers (except broadcasters) fairly well reflected the distribution of all U.S. households, the similarity disappeared when put in the context of households in which the household heads had comparable years of schooling. The median 1980 income of all U.S. households headed by an individual having at least a college education was $28,047. Among households headed by actors having attained the same educational level (as determined by Question 38), median income was between $7,000 and $12,999. In comparable households of singers and musicians, median incomes were between $13,000 and $20,999. Median income for households headed by broadcasters having had four or more years of higher education fell in the $21,000 and above range.

Making the comparison from a different angle proved the same point -- performing artists' household incomes were not commensurate with their educational attainment when viewed against national data. Seventy percent of all U.S. households headed by a person having at least a college education had incomes of $20,000 and above in 1980. Among comparably educated performers, just 31 percent of actors, 41 percent of musicians, and 49 percent of singers had household incomes of $21,000 and above. Only among households having a broadcaster with at least a college education did a larger percentage (76 percent) report incomes of $20,000 and above compared with national data.

Looking at the low end of the income distribution reveals that many performers met the various criteria for poverty. The Office of Management and Budget's poverty level for a nonfarm family of four was $7,450 in 1980. Sixteen percent of singers, 15 percent of actors, 11 percent of dancers, 9 percent of musicians, and 4 percent of broadcasters had incomes below that level. In order to have met the Comprehensive Employment and Training Act's 1980 eligibility criteria under Title II B & C, a family's income must have been below 70 percent of the Bureau of Labor Statistics' lower living standard or OMB's poverty level, whichever was higher. For performers in New York City and Los Angeles, the two cities with the higest concentrations of performers, the 1980 CETA eligibility levels for a family of four were $9,070 and $9,380, respectively. By this somewhat less strict definition of need, about 31 percent of actors, 28 percent of singers, 27 percent of dancers, 25 percent of musicians, and 6 percent of broadcasters and their families could have been in poverty in 1980.

Progressively older, and presumably more experienced, performers generally have greater median incomes than younger performers. The two exceptions were among actors and singers. The median income of 25-34 year old actors ($11,000-$12,999) was less than the median income of actors under 25 years of age ($19,000-$20,999). Similarly, singers 45 years old or more had a median income between $17,000 and $18,999 compared with between $25,000 and $29,999 for singers aged 35-44.

In all performing arts occupations except singers, median income ranges did not change between 35-44 and 45 or more. For actors and musicians aged 35 and above, median incomes were in the $21,000-$24,999 range; for those in broadcast occupations, median income was in the $30,000 and over range.

Musicians under 25 years old had the lowest median income ($7,000-$8,999) compared with other young artists. The median income of actors in this age group was $19,000-$20,999; among broadcasters, $13,000-$14,999; and among singers, $11,000-$12,999.

The disparity between median incomes within an age group was most pronounced for performers in the 25-34 age group. The median income of 25-34 year old actors was $11,000-$12,999 while it was $25,000-$29,999 for broadcasters. Singers and musicians in this age group had median incomes between $15,000 and $16,999.

Women in the performing arts generally had lower median incomes than men. The greatest difference was among respondents in broadcast occupations: the median income of women fell in the $21,000-$24,999 range compared with $30,000 and above for men. Among musicians, women reported a median income of $15,000-$16,999, and men, $19,000-$20,999. Female singers had a median income of between $15,000 and $16,999 while male singers had a median income between $17,000 and $18,999. Among those in the acting profession, however, the median incomes both of men and women were in the $17,000-$18,999 range.

As shown in the table below, relatively more women than men performers had incomes under $7,000. The reverse was not the case at the top of the income distribution, however. Proportionately more women than men in the acting, singing, and music fields had incomes of $30,000 and above. Only among those in broadcast occupations were there relatively more men than women with incomes of $30,000 and above.

	Actors		Singers		Musicians		Broadcast Occupations	
	Men	Women	Men	Women	Men	Women	Men	Women
All performing artists	100%	100%	100%	100%	100%	100%	100%	100%
Less than $7,000	14	15	7	25	8	16	3	8
$30,000 and above	28	31	19	31	20	22	68	41

Q.16 TOTAL 1980 INCOME BEFORE TAXES OF ALL HOUSEHOLD MEMBERS

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	946	599	891	144	627
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
LESS THAN $7,000	233 15.	165 8.	173 11.	21 8.	198 10.
$7,000 TO 8,999	132 8.	127 6.	74 5.	9 4.	138 7.
$9,000 TO 10,999	151 10.	143 7.	101 6.	6 2.	118 6.
$11,000 TO 12,999	114 7.	84 4.	86 5.	16 6.	146 8.
$13,000 TO 14,999	98 6.	130 6.	50 3.	11 4.	83 4.
$15,000 TO 16,999	63 4.	97 5.	53 3.	23 9.	69 3.
$17,000 TO 18,999	49 3.	140 7.	48 3.	9 4.	90 5.
$19,000 TO 20,999	56 4.	68 3.	72 5.	11 4.	70 4.
$21,000 TO 24,999	110 7.	154 9.	103 6.	25 10.	129 7.
$25,000 TO 29,999	63 4.	216 11.	99 6.	18 7.	92 5.
$30,000 AND OVER	355 23.	367 18.	495 30.	59 23.	528 27.
NO ANSWER/REFUSED	132 9.	329 16.	284 17.	49 19.	253 14.

6.16 TOTAL 1980 INCOME BEFORE TAXES OF ALL HOUSEHOLD MEMBERS

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
LESS THAN $7,000	390 13.	92 12.	486 7.	26 10.	13 3.
$7,000 TO 8,999	205 7.	25 3.	449 7.	23 9.	4 1.
$9,000 TO 10,999	230 8.	47 6.	457 7.	16 6.	2 *
$11,000 TO 12,999	210 7.	34 4.	296 5.	26 10.	11 3.
$13,000 TO 14,999	137 5.	30 4.	434 7.	19 7.	9 2.
$15,000 TO 16,999	132 4.	27 4.	356 5.	15 6.	4 1.
$17,000 TO 18,999	125 4.	58 8.	389 6.	2 1.	20 5.
$19,000 TO 20,999	108 3.	21 3.	217 3.	17 7.	12 3.
$21,000 TO 24,999	192 6.	36 5.	593 9.	22 8.	33 8.
$25,000 TO 29,999	149 5.	67 9.	702 11.	19 7.	36 10.
$30,000 AND OVER	791 26.	144 19.	1131 17.	52 20.	199 50.
NO ANSWER/REFUSED	363 12.	174 23.	1086 16.	25 9.	55 14.

Question 19: "What were your individual earnings (before taxes) from all jobs you held in 1980? (Do not include unemployment compensation, social security or retirement benefits, or any payments from Aid to Families with Dependent Children or other public assistance programs.)"

Performing artists had about the same levels of median earnings in 1980, with the exception of those in broadcast occupations. Singers' median earnings were the lowest, at between $9,000-$10,999; followed closely by actors and dancers, at $11,000-$12,999; and musicians, at $13,000-$14,999. The median earnings of broadcasters were the highest, falling in the $25,000-$29,999 range.

The earnings distributions of performers closely mirrors the distribution for all U.S. civilian workers aged 15 and over as reported by the Census Bureau. In 1980, about two-thirds of all workers earned less than $15,000. As shown in the table below, this was true for all performers as well, except among broadcasters. For respondents in broadcasting, four-fifths earned $15,000 and above.

Percent Distribution of Workers by Earnings Category
(Annual Earnings, 1980)

	Civilian Workers	Actors	Singers	Musicians	Dancers	Broadcast Occupations
All performing artists	100%	100%	100%	100%	100%	100%
Less than $7,000	38	32	28	26	21	4
$7,000-$14,999	30	35	39	35	45	16
$15,000-$24,999	21	18	15	20	23	24
$25,000-$29,999	5	3	7	9	4	13
$30,000 and above	6	13	11	11	7	43

While the household incomes of performers generally were higher the older the individual, this pattern was not as clear cut with earnings. Among actors and singers, median earnings reached their peaks in the 35-44 age group and then declined in the 45 and over category. Among musicians and broadcasters, median earnings also reached their peaks in the 35-44 group and then remained about the same in the 45 and over category. It thus appears that performers in the musical and broadcast fields are better able to continue drawing relatively high earnings as they grow older as opposed to actors and singers.

A male-female earnings gap was evident in each major performing arts profession. Women were more likely than men to earn less than $7,000, and less likely to earn $30,000 or more.

The greatest disparity in median earnings was between men ($30,000 and above) and women ($19,000-$20,999) in broadcasting. The difference also was fairly wide among musicians and singers whose median earnings were $13,000-$14,999 for men and $7,000-$8,999 for women. The divergence was narrowest in the acting craft, with median earnings of $11,000-$12,999 among actors and $9,000-$10,999 among actresses.

Median earnings of male workers in the U.S. were $14,010 in 1980, according to Decennial Census data. Male singers and musicians had median earnings in the earnings category encompassing this figure, as noted in the preceding paragraph. Median earnings of male actors fell somewhat below the national level. Male broadcasters, on the other hand, reported median earnings markedly above this level.

Median earnings of female workers in the U.S. were $6,623 in 1980, slightly below the figures for women performing artists. However, women in the labor force are concentrated in relatively low-paying jobs and are predominantly employed in clerical and service occupations. A more appropriate comparison therefore would be with women professional, technical, and kindred workers since this is the occupational group in which performers are classified by the Bureau of Labor Statistics. The median earnings of women professional, technical and kindred workers was $11,559 in 1980. All women performers, except those in broadcast occupations, had lower median earnings than the national figure. The same comparison made between male performers and male professional, technical, and kindred workers reveals that the latter had median earnings of $20,648 in 1980. Among men in performing arts profesions, only male broadcasters reported higher median earnings.

Between 1976 and 1980, performers' earnings gains generally kept pace with those of other professional, technical, and kindred workers in the U.S. population. That is, although performers' median earnings were lower than the professional-technical median in both years, the proportional relationship between the figures did not change much over the four-year period. Since performers had about the same number of weeks of unemployment in 1976 as 1980 (as noted earlier), this finding suggests that they achieved their earnings gains not by working more weeks but through a fuller work week or pay increases that were more or less proportional to those received by other professional and technical workers. SAG earnings tended to increase somewhat more than others relative to the U.S. median. Actors' Equity was the only union whose earnings decreased relative to the U.S. figure.

Performers' household incomes, though, did not increase at the rate of all U.S. households over the 1976-80 period. Except among AGMA members, where income gains were found, performers' median household incomes lost ground relative to the U.S. median. Since performers' individual earnings kept pace with those of professional-technical workers in the U.S. population, their household income lag was evidently due to other income sources not increasing as fast in performers' households as in other households in the population. These other income sources might include other householders' earnings, interest, dividends, unemployment compensation, and public assistance payments.

(Note: These 1976-1980 earnings and income comparisons are not adjusted to account for the elimination of hobbyists from the 1980 survey sample. It should be understood that this sampling difference may cause the changes in performers' earnings and income to appear somewhat over- or understated.)

Comparison of Earnings Between Professional, Technical and Kindred Workers and Members of Performing Arts Unions, 1976 and 1980

	Median Earnings[1]		Earnings of Performing Artists as % of Professional-Technical Workers' Median Earnings	
	1976	1980	1976	1980
All U.S. professional, technical and kindred workers (salaried)	$11,493	$15,611	-	-
Members of				
Actors' Equity	$ 8,000	$10,000	70%	64%
AFM	10,000	14,000	87	90
AFTRA	10,000	14,000	87	90
AGMA	10,000	14,000	87	90
SAG	8,000	12,000	70	77

1/Earnings data for professional-technical workers are median figures. In 1976, the national data related to all earnings of individuals aged 14 and above who indicated professional-technical work as their longest held job during the year. In 1980, the relevant age group is aged 15 and above. The earnings data for members of performing arts unions represent the mid-points of the earnings ranges in which the respective unions' median earnings fell. The actual median earnings for each union therefore may be somewhat higher or lower than the figures in the tables. The earnings are from work in the performing arts, arts-related, and unrelated fields.

(Note: Because hobbyists were included in the 1976 survey sample but excluded in 1980, data for the two years are not strictly comparable.)

Comparison of Income Between All U.S. Households and Households of Members of Performing Arts Unions, 1976 and 1980

	Median Household Income[1/]		Income of Performing Artists as a % of All U.S. Households' Median Income	
	1976	1980	1976	1980
All U.S. households	$12,686	$17,709	-	-
Members of				
Actors' Equity	$12,000	$16,000	95%	90%
AFM	16,000	20,000	126	113
AFTRA	18,000	23,000	142	130
AGMA	16,000	23,000	126	130
SAG	16,000	20,000	126	113

1/Income data for all U.S. households are median figures. The data used for performers' income represent the midpoint of the income range in which the median income fell. The performers' actual median income may therefore be somewhat higher or lower than the midpoint figure that is shown here.

(Note: Because hobbyists were included in the 1976 survey sample but excluded in 1980, data for the two years are not strictly comparable.)

Q.19 INDIVIDUAL EARNINGS BEFORE TAXES FROM ALL JOBS HELD IN 1980

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
LESS THAN $7,000	428 27.	432 21.	330 20.	44 17.	502 26.
$7,000 TO 8,999	189 12.	154 8.	107 6.	26 10.	191 10.
$9,000 TO 10,999	198 13.	132 6.	126 8.	13 5.	185 10.
$11,000 TO 12,999	113 7.	162 8.	94 6.	18 7.	133 7.
$13,000 TO 14,999	63 4.	162 8.	63 4.	26 10.	75 4.
$15,000 TO 16,999	77 5.	105 5.	70 4.	10 4.	95 5.
$17,000 TO 18,999	43 3.	54 3.	44 3.	20 8.	57 3.
$19,000 TO 20,999	33 2.	43 2.	81 5.	13 5.	55 3.
$21,000 TO 24,999	79 5.	113 6.	92 6.	19 8.	92 5.
$25,000 TO 29,999	44 3.	149 7.	65 4.	11 4.	56 3.
$30,000 AND OVER	166 11.	205 10.	298 18.	15 6.	241 13.
NO ANSWER/REFUSED	122 8.	338 16.	265 16.	41 16.	221 11.

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Q.19 INDIVIDUAL EARNINGS BEFORE TAXES FROM ALL JOBS HELD IN 1980

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
LESS THAN $7,000	843 28.	167 22.	1430 22.	51 20.	15 4.
$7,000 TO 8,999	302 10.	55 7.	544 8.	30 11.	9 2.
$9,000 TO 10,999	276 9.	102 14.	385 6.	30 11.	12 3.
$11,000 TO 12,999	223 7.	43 6.	454 7.	17 7.	18 5.
$13,000 TO 14,999	142 5.	31 4.	513 8.	32 12.	16 4.
$15,000 TO 16,999	142 5.	32 4.	366 5.	12 5.	11 3.
$17,000 TO 18,999	91 3.	13 2.	189 3.	11 4.	8 2.
$19,000 TO 20,999	106 4.	15 2.	148 2.	18 7.	18 4.
$21,000 TO 24,999	153 5.	23 3.	371 6.	16 6.	46 11.
$25,000 TO 29,999	68 3.	41 6.	468 7.	10 4.	44 11.
$30,000 AND OVER	348 11.	67 9.	622 9.	15 6.	149 37.
NO ANSWER/REFUSED	318 10.	160 21.	1106 17.	19 7.	55 14.

Question 20a, b, and c and Question 21a, b, and c: "About what percentage of your total 1980 earnings came from work as a performing artist, jobs related to the performing arts, and other jobs unrelated to the performing arts? About what percentage of your 1979 earnings came from (each of those sources)?"

Between two fifths and three fourths of the performing artists surveyed earned at least half of their 1980 pay through work in their crafts. This was the case for 44 percent of musicians, 46 percent of actors, and 55 percent of singers. Three-fourths of dancers and 72 percent of respondents in broadcast occupations earned at least half of their pay by working in performing arts jobs, as well.

When performers worked outside their profession, they often tended to derive at least half their annual earnings from those outside jobs. They were more likely to derive a substantial portion of their total earnings from those outside jobs if they worked in fields unrelated to the arts than if they worked in arts-related fields.

This experience during 1980 appears to be typical when compared with the proportions of earnings that performing artists obtained from jobs in their crafts, arts-related, and unrelated jobs in 1979. In each instance, more than half of the performers surveyed indicated that the 1980 distribution by source of earnings was about the same as it had been in 1979.

Q.20A PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM WORK AS A PERFORMING ARTIST

	UNIONS				
	TOTAL ACTNS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	546	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
-0-	172 11.	69 3.	168 10.	6 2.	216 11.
1-19%	285 18.	645 31.	280 17.	33 13.	368 19.
20-49%	219 14.	289 14.	216 13.	27 11.	224 12.
50-79%	163 10.	257 13.	131 8.	18 7.	211 11.
80-99%	88 6.	140 7.	61 5.	15 6.	82 4.
100%	557 36.	516 25.	680 42.	146 57.	754 39.
DON'T KNOW/NO ANSWER	72 5.	135 7.	80 5.	11 4.	69 4.

6345

Q.20A PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM WORK AS A PERFORMING ARTIST

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
-0-	411 14.	53 7.	213 3.	16 6.	3 1.
1-19%	624 21.	155 21.	2022 31.	19 7.	58 15.
20-49%	467 15.	108 14.	978 15.	26 10.	32 9.
50-79%	296 10.	80 11.	851 13.	14 6.	25 6.
80-99%	129 4.	101 13.	375 5.	19 7.	46 11.
100%	968 32.	234 31.	1702 26.	162 62.	220 55.
DON'T KNOW/NO ANSWER	137 4.	22 3.	454 7.	6 2.	16 4.

0145

Q.20B PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM JOBS OUTSIDE YOUR PROFESSION BUT RELATED TO THE PERFORMING ARTS

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555	2049	1636	255	1923
	100.	100.	100.	100.	100.
-0-	1046	1258	1220	189	1351
	67.	61.	74.	74.	70.
1-19%	111	178	81	10	113
	7.	9.	5.	4.	6.
20-49%	140	100	61	7	90
	9.	5.	4.	3.	5.
50-79%	51	184	82	19	108
	3.	9.	5.	7.	6.
80-99%	101	211	90	16	121
	7.	10.	5.	6.	6.
100%	41	5	27	2	56
	3.	*	2.	1.	3.
DON'T KNOW/NO ANSWER	66	113	76	12	85
	4.	6.	5.	5.	4.

0046

Q.20B PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM JOBS OUTSIDE YOUR PROFESSION BUT RELATED TO THE PERFORMING ARTS

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	420 100.
-0-	2107 69.	538 72.	4138 63.	201 77.	301 75.
1-19%	155 5.	92 12.	474 7.	15 5.	32 8.
20-49%	172 6.	14 2.	366 6.	7 2.	16 4.
50-79%	169 6.	17 2.	610 9.	10 4.	11 3.
80-99%	171 6.	28 4.	654 10.	13 5.	31 8.
100%	103 3.	2 *	16 *	11 4.	-
DON'T KNOW/NO ANSWER	154 5.	63 8.	336 5.	7 3.	9 2.

8146

Q.20C PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM OTHER JOBS, NOT ARTS RELATED

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL ASMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2043 100.	1636 100.	255 100.	1923 100.
-0-	883 57.	1104 54.	1038 63.	201 79.	1192 62.
1-19%	60 4.	46 2.	34 2.	10 4.	72 4.
20-49%	122 8.	81 4.	81 5.	9 3.	107 5.
50-79%	155 10.	162 8.	133 8.	18 7.	187 10.
80-99%	233 15.	513 25.	229 14.	17 7.	255 13.
100%	65 4.	35 2.	79 5.	-	78 4.
DON'T KNOW/NO ANSWER	37 2.	106 5.	42 3.	1 *	33 2.

0047

Q.23C PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM OTHER JOBS, NOT ARTS RELATED

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
-0-	1664 55.	405 54.	3527 54.	216 82.	310 77.
1-19%	101 3.	15 2.	158 2.	11 4.	11 3.
20-49%	173 6.	35 5.	276 4.	10 4.	21 5.
50-79%	334 11.	134 18.	523 8.	10 4.	14 4.
80-99%	509 17.	80 10.	1677 25.	12 5.	37 9.
100%	166 5.	22 3.	109 2.	3 1.	-
DON'T KNOW/NO ANSWER	85 3.	62 8.	325 5.	1 *	6 2.

0147

Q.21A HOW PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM WORK AS PERFORMING ARTIST COMPARES WITH 1979

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
1980 HIGHER	325 21.	311 15.	232 14.	23 9.	393 21.
1980 LOWER	296 19.	208 10.	219 13.	28 11.	351 18.
ABOUT THE SAME	851 55.	1369 67.	1062 65.	193 76.	1056 55.
NO ANSWER/DON'T KNOW	84 5.	162 8.	122 8.	11 4.	124 6.

8048

Q.21A HOW PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM WORK AS PERFORMING ARTIST COMPARES WITH 1979

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	13[illegible]	196
TOTAL	3032	753	6595	263	400
	100.	100.	100.	100.	100.
1980 HIGHER	615	144	1014	32	62
	20.	19.	15.	12.	16.
1980 LOWER	553	68	663	34	38
	18.	12.	10.	13.	9.
ABOUT THE SAME	1651	473	4385	189	279
	55.	63.	67.	72.	70.
NO ANSWER/DON'T KNOW	214	48	533	7	22
	7.	6.	8.	3.	5.

0146

Q.21B HOW PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM JOBS OUTSIDE YOUR PROFESSION BUT RELATED TO THE PERFORMING ARTS COMPARES WITH 1979

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
1980 HIGHER	179 11.	95 5.	95 6.	24 9.	151 8.
1980 LOWER	121 8.	116 6.	105 6.	14 6.	155 8.
ABOUT THE SAME	1160 75.	1661 81.	1294 79.	205 80.	1479 77.
NO ANSWER/DON'T KNOW	96 6.	178 8.	141 9.	12 5.	138 7.

0045

Q.21B HOW PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM JOBS OUTSIDE YOUR PROFESSION BUT RELATED TO THE PERFORMING ARTS COMPARES WITH 1979

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1070	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	430 100.
1980 HIGHER	258 8.	38 5.	287 4.	16 6.	34 9.
1980 LOWER	228 8.	79 11.	369 6.	23 9.	34 8.
ABOUT THE SAME	2295 76.	529 70.	5405 82.	216 82.	338 77.
NO ANSWER/DON'T KNOW	249 8.	105 14.	534 8.	8 3.	24 6.

0149

Q.21C HOW PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM OTHER JOBS COMPARES WITH 1979

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
1980 HIGHER	240 16.	162 8.	159 10.	14 6.	255 13.
1980 LOWER	255 16.	227 11.	159 10.	27 10.	274 14.
ABOUT THE SAME	979 63.	1488 73.	1188 72.	206 81.	1269 66.
NO ANSWER/DON'T KNOW	83 5.	173 8.	131 8.	8 3.	125 7.

0053

Q.21C HOW PERCENTAGE OF TOTAL 1980 EARNINGS WHICH CAME FROM OTHER JOBS COMPARES WITH 1979

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	430 100.
1980 HIGHER	426 14.	76 10.	553 8.	27 10.	9 2.
1980 LOWER	461 15.	63 11.	760 12.	23 9.	36 9.
ABOUT THE SAME	1914 63.	468 65.	4759 72.	206 78.	335 84.
NO ANSWER/DON'T KNOW	231 8.	107 14.	523 8.	7 3.	20 5.

0150

Section VI. Education and Training

Summary of Findings

Performing artists tend to spend a good deal of time in organized study aimed toward improving their abilities in their craft. They devote many hours each week and many weeks each year to such activity.

One would expect performers to spend fewer hours and weeks in classes as they grow older and gain experience. This generally appears to hold true across performing arts occupations. However, relatively more broadcasters and musicians aged 35 and above spent more of the year training than their younger counterparts.

Relatively more women than men participated in classes during 1980, regardless of occupation. While actresses and women singers devoted more hours and weeks to study than their male peers, the reverse occurred in music and broadcast occupations.

Performers relied upon a variety of training sources, such as private coaches, universities, and professional schools. However, they overwhelmingly relied upon their own resources (e.g., earnings, savings) to pay for the training. Women, to an even greater extent than men, used their own funds (except in broadcasting).

A majority of performers spent between $100 and $999 on classes in 1980. For a sizeable portion of artists, training costs were upwards of $1,500.

As far as training activities in fields other than the performing arts, performing artists rarely engaged in such efforts. Of those who did, most believed it did not increase their employability or result in higher pay. But a considerable minority felt that it did.

Between 1976 and 1980, members of performing arts unions increased their participation in programs under the Comprehensive Employment and Training Act (CETA). Most of the actors, dancers, and singers enrolled in CETA received training in their arts professions. Broadcast enrollees all were trained in an arts-related job. Many CETA participants found employment as a result of the government program.

Very few performers have been part of other government supported employment or training programs. (Programs supported by the National Endowment for the Arts of National Endowment for the Humanities were excluded from this question.) Of those who did participate in such programs, most instruction generally was geared toward the arts field. The Veterans Administration was the single largest source of training support.

Question-by-Question Analysis

Question 22a, b and c: "Did you participate in any organized study, training or classes directly related to improving your abilities as a performing artist in 1980? (Exclude any self-imposed practice.) In terms of hours per week and number of weeks per year, how much time on average did you spend in 1980 in such study, training or classes? How does the time spent in 1980 compare with the amount of time spent similarly in previous years since entering your profession?"

Performers tended to devote considerable time to organized study or training in the arts during 1980. Relatively more dancers (82 percent) participated in organized study to improve their performing abilities than any other artists. The proportion of actors (55 percent) was fairly high, as well. At the other end of the spectrum, 13 percent of broadcasters and 24 percent of musicians engaged in organized training to enhance their performing skills.

One possible explanation for the broad range of responses to this question lies in the prevalence by occupation of individual, self-imposed practice versus organized study. Time spent in the former activity was specifically excluded from this question. Since musicians, for example, are likely to channel their skill improvement efforts through self-imposed practice, they could tend to engage less frequently in organized classes than their fellow performing artists. Actors and dancers, on the other hand, are more apt to participate in organized study as they need the critical eye of an audience or teacher for feedback. The skills required in broadcasting occupations are quite different, of course, and less likely to call for a program of continuing study.

More than two-fifths of the performing artists who were involved in organized training in 1980 spent up to seven hours a week in such activity. The answers most frequently checked were 1-3 hours per week for singers, musicians, and broadcasters; 4-7 hours for actors; and 8-14 hours for dancers.

Except for respondents in broadcast occupations, about half of those surveyed who engaged in training during 1980 spent 30 or more weeks at this activity. Relative to their fellow artists, more dancers (73 percent) and singers (72 percent) who participated in classes did so for 30 or more weeks. Fifty-six percent of musicians and 49 percent of actors who studied their performing craft in 1980 devoted 30 or more weeks to training, as well. In comparison, 37 percent of broadcasters who attended classes in 1980 spent that much time in study.

The period of study most often cited by actors, singers, and dancers was 50 or more weeks -- almost the entire year. Among musicians, it was 30-39 weeks and for broadcasters, 10-19 weeks.

Except for musicians, performing artists most frequently noted that the time spent in studying during 1980 was about the same as in previous years. Among musicians, most believed that they trained more in 1980 than in earlier years. It is interesting that for each occupation, except dancer, the proportion responding that they had more training in 1980 than in prior years was greater than the proportion responding that they had less training.

As performers get older, and presumably gain more experience in their profession, one would expect participation in classes to decrease. Such is the case for most performing artists but not for those in broadcasting. Two-thirds of those actors, singers, and musicians who participated in training activities in 1980 were 34 and under. For persons in broadcast occupations, however, the proportions engaged in study was more evenly distributed across age groups.

Age appears to have a bearing both upon the number of hours per week and number of weeks per year a performing artist studies his/her craft. For both measures, artists aged 34 and under generally spent a greater amount of time in training than did older, more experienced artists. There are two exceptions, however. Thirty-six percent of musicians aged 35 and above who participated in classes during 1980 spent over nine months studying compared to 28 percent of younger musicians. Similarly, 58 percent of broadcasters aged 35 and above spent over nine months studying compared to 4 percent of younger broadcasters.

Regardless of occupation in the arts, proportionately more women than men undertook training in 1980. Two-thirds of the actresses surveyed participated in classes compared with 47 percent of the actors. Similarly, 54 percent of women singers as opposed to 26 percent of male singers had some training in 1980. For musicians, the proportions were 24 percent among women and 20 percent among men. Responses of women in broadcast occupations produced a 31 percent participation rate in classes compared to an 8 percent rate for male broadcasters.

The time spent in classes differed both by occupation and sex. Actresses, as well as women singers, spent more hours and weeks attending lessons than did their male counterparts. Conversely, male musicians and broadcasters devoted greater time to study than did women in their respective occupations.

Q.22A/B NUMBER OF HOURS PER WEEK SPENT IN ORGANIZED STUDY OR TRAINING TO IMPROVE ABILITIES AS A PERFORMER IN 1960

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	646	399	831	144	527
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
DIDN'T PARTICIPATE IN ORGANIZED STUDY IN 1960	631 41.	1553 76.	889 54.	75 29.	892 46.
PARTICIPATED IN ORGANIZED STUDY IN 1960	924 59.	497 24.	747 46.	180 71.	1031 54.
1 TO 3	259 17.	146 7.	220 13.	72 28.	330 16.
4 TO 7	308 20.	68 3.	234 14.	33 13.	333 17.
8 TO 14	205 13.	86 4.	174 11.	53 21.	216 11.
15 TO 19	43 3.	19 1.	33 2.	9 4.	33 2.
20 TO 29	47 3.	51 3.	39 2.	6 2.	64 3.
30 TO 39	19 1.	43 2.	6 *	3 1.	30 2.
40 OR MORE	18 1.	62 3.	11 1.	1 *	31 2.
NO ANSWER/DON'T KNOW	25 2.	22 1.	31 2.	3 1.	25 1.

0051

C.22A/B NUMBER OF HOURS PER WEEK SPENT IN ORGANIZED STUDY OR TRAINING TO IMPROVE ABILITIES AS A PERFORMER IN 1980

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1876	263	369	139	1[illegible]6
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
DIDN'T PARTICIPATE IN ORGANIZED STUDY IN 1980	1355 45.	443 59.	5009 76.	48 18.	348 67.
PARTICIPATED IN ORGANIZED STUDY IN 1980	1677 55.	310 41.	1586 24.	215 82.	52 13.
1 TO 3	469 15.	126 17.	455 7.	61 23.	23 6.
4 TO 7	558 18.	59 8.	236 4.	42 16.	11 3.
8 TO 14	377 12.	41 5.	241 4.	85 32.	10 2.
15 TO 19	62 2.	12 2.	59 1.	15 6.	-
20 TO 29	82 3.	10 1.	189 3.	7 3.	2 *
30 TO 39	35 1.	3 *	158 2.	2 1.	-
40 OR MORE	43 1.	50 7.	176 3.	1 *	3 1.
NO ANSWER/DON'T KNOW	51 2.	10 1.	69 1.	1 *	4 1.

.22A/B NUMBER OF WEEKS PER YEAR SPENT IN ORGANIZED STUDY OR TRAINING TO IMPROVE ABILITIES AS A PERFORMER IN 1980

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
NWEIGHTED TOTAL	946	399	831	144	527
OTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
IDN'T PARTICIPATE IN ORGANIZED STUDY IN 1980	630 41.	1553 76.	890 54.	75 29.	892 46.
ARTICIPATED IN ORGANIZED STUDY IN 1980	925 59.	497 24.	746 46.	180 71.	1031 54.
1 TO 9	86 6.	106 5.	70 4.	10 4.	127 7.
10 TO 19	168 11.	49 2.	152 9.	7 3.	164 9.
20 TO 24	79 5.	19 1.	56 3.	10 [illegible].	70 4.
25 TO 29	97 6.	5 *	59 4.	3 1.	82 4.
30 TO 39	69 4.	111 5.	93 6.	27 11.	99 5.
40 TO 49	101 6.	89 4.	78 5.	60 23.	168 9.
50 OR MORE	293 19.	95 5.	190 12.	60 24.	281 15.
O ANSWER, DON'T KNOW	33 2.	22 1.	47 3.	3 1.	40 2.

C652

Q.22A.5 NUMBER OF WEEKS PER YEAR SPENT IN ORGANIZED STUDY OR TRAINING TO IMPROVE ABILITIES AS A PERFORMER IN 1960

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	196
TOTAL	3032	753	6595	263	400
	100.	100.	100.	100.	100.
DIDN'T PARTICIPATE IN ORGANIZED STUDY IN 1960	1354	443	5009	48	348
	45.	59.	76.	18.	87.
PARTICIPATED IN ORGANIZED STUDY IN 1960	1679	311	1586	215	52
	55.	41.	24.	82.	13.
1 TO 9	167	17	376	4	7
	6.	2.	6.	2.	2.
10 TO 19	329	26	169	17	19
	11.	3.	3.	7.	5.
20 TO 24	127	19	50	21	2
	4.	2.	1.	8.	1.
25 TO 29	131	11	20	14	-
	4.	2.	.*	5.	
30 TO 39	209	33	397	10	3
	7.	4.	6.	4.	1.
40 TO 49	207	44	228	50	1
	7.	6.	3.	19.	*
50 OR MORE	409	148	267	96	15
	13.	20.	4.	36.	4.
NO ANSWER/DON'T KNOW	81	13	79	3	5
	3.	2.	1.	1.	1.

0152

Q.22C HOW THE TIME SPENT IN ORGANIZED STUDY OR TRAINING TO IMPROVE ABILITIES AS A PERFORMER IN 1980 COMPARES WITH PREVIOUS YEARS

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
GENERALLY MORE IN '80	226 15.	178 8.	212 13.	17 6.	254 13.
GENERALLY LESS IN '80	289 19.	119 6.	147 9.	32 13.	256 13.
ABOUT THE SAME	333 21.	140 7.	293 18.	124 49.	421 22.
'80 TIME MORE THAN IN SOME YEARS, LESS THAN IN OTHERS	64 4.	38 2.	66 4.	7 3.	69 4.
DID NOT SPEND ANY SUCH TIME IN PREVIOUS YEARS	4 *	5 *	14 1.	-	26 1.
NO ANSWER/DON'T KNOW	12 1.	16 1.	14 1.	1 *	12 1.
NOT ASKED	631 41.	1553 76.	889 54.	75 29.	892 46.

0053

Q.22C HOW THE TIME SPENT IN ORGANIZED STUDY OR TRAINING TO IMPROVE ABILITIES AS A PERFORMER IN 1980 COMPARES WITH PREVIOUS YEARS

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	433 100.
GENERALLY MORE IN '80	480 16.	95 13.	567 9.	22 8.	12 3.
GENERALLY LESS IN '80	435 14.	53 7.	376 6.	34 13.	8 2.
ABOUT THE SAME	568 19.	144 19.	484 7.	148 57.	27 7.
'80 TIME MORE THAN IN SOME YEARS, LESS THAN IN OTHERS	137 5.	11 1.	80 1.	11 4.	2 *
DID NOT SPEND ANY SUCH TIME IN PREVIOUS YEARS	40 1.	-	20 *	-	3 1.
NO ANSWER/DON'T KNOW	24 1.	7 1.	40 1.	-	-
NOT ASKED	1355 45.	443 59.	5009 76.	48 18.	340 87.

0153

Question 22d, e, and f: "Where did you get the organized study, training or classes in which you participated in 1980? Did you finance the training from your own resources, earnings, savings, or other personal income? If yes: How much money, approximately, did you spend in 1980 on such study, training, or classes?"

Performing artists obtained their training from a variety of sources. Actors and singers tended mainly to employ private coaches. Musicians relied upon both coaches and universities, while dancers utilized both coaches and professional schools.

Individuals who participated in training during 1980 overwhelmingly paid for the lessons out of their own pocketbooks. Ninety-four percent of singers and dancers, 91 percent of actors, and 80 percent of musicians used their own resources to cover the costs of study. This was true of persons in broadcast occupations as well, but to a somewhat lesser degree, with 54 percent using their own funds to pay for classes.

Most often, performing artists who paid for classes from their own income reported spending between $100 and $499 on such activity in 1980. The next most frequently mentioned sums devoted to training ranged from $500 to $999. Some 69 percent of dancers, 67 percent of musicians, 61 percent of actors, 58 percent of singers, and 54 percent of broadcasters who paid for training costs from their own funds spent between $100 and $999 on such activity in 1980.

For a sizeable portion of performing artists, training-related expenses were well above the most often-mentioned cost categories.

Seventeen percent of actors and dancers who used their own resources to finance classes spent upwards of $1,500. Twelve percent of musicians, 9 percent of dancers, and 7 percent of broadcasters spent a like amount.

Except for individuals in broadcast occupations, relatively more women than men who undertook training in 1980 spent their own money on such efforts. The disparity was greatest among musicians and broadcasters. Only among women in broadcasting did less than half of all performing artists pay for their own training in 1980.

	Actors		Singers		Musicians		Broadcasters	
	Female	Male	Female	Male	Female	Male	Female	Male
Respondents who participated in training in 1980	100%	100%	100%	100%	100%	100%	100%	100%
Respondents who financed their training themselves	94	89	96	91	94	74	43	62

.22D WHERE YOU GOT THE ORGANIZED STUDY, TRAINING OR CLASSES IN WHICH YOU PARTICIPATED IN 1980

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	646	309	881	144	927
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
ORGANIZED ON-THE-JOB TRAINING FROM YOUR EMPLOYER	24 2.	30 1.	48 3.	41 16.	48 3.
A PROFESSIONAL SCHOOL	376 24.	46 2.	259 16.	47 18.	325 17.
A COLLEGE OR UNIVERSITY	80 5.	248 12.	87 5.	11 4.	116 6.
PRIVATE COACHING OR INSTRUCTION (INDIV. OR GROUP	623 40.	273 13.	511 31.	145 57.	802 42.
ALL OTHER	43 3.	27 1.	27 2.	4 2.	73 4.
NO ANSWER/DON'T KNOW	16 1.	19 1.	7 *	1 *	20 1.
NOT ASKED	631 41.	1553 76.	889 54.	75 29.	892 46.

0354

Q.22D WHERE YOU GOT THE ORGANIZED STUDY, TRAINING OR CLASSES IN WHICH YOU PARTICIPATED IN 1980

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
ORGANIZED ON-THE-JOB TRAINING FROM YOUR EMPLOYER	60 3.	23 3.	108 2.	44 17.	-
A PROFESSIONAL SCHOOL	554 18.	55 7.	121 2.	115 44.	9 2.
A COLLEGE OR UNIVERSITY	219 7.	89 12.	779 12.	5 2.	12 3.
PRIVATE COACHING OR INSTRUCTION (INDIV. OR GROUP	1220 40.	251 33.	815 12.	120 46.	35 9.
ALL OTHER	94 3.	6 1.	100 2.	-	3 1.
NO ANSWER/DON'T KNOW	22 1.	16 2.	50 1.	2 1.	-
NOT ASKED	1355 45.	443 59.	5039 76.	48 18.	348 87.

0152

Q.22E/F AMOUNT OF MONEY SPENT IN 1980 ON ORGANIZED STUDY OR TRAINING TO IMPROVE ABILITIES AS A PERFORMER IN 1980

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL ACMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	527
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
DIDN'T FINANCE ANY 1980 STUDY OUT OF OWN RESOURCES	54 3.	66 4.	44 3.	16 6.	104 5.
FINANCED 1980 STUDY OUT OF OWN RESOURCES:	862 55.	405 20.	696 43.	165 65.	930 48.
UNDER $100	53 3.	46 2.	45 3.	12 5.	31 2.
$100 TO $499	301 19.	192 9.	228 14.	54 21.	330 17.
$500 TO $999	195 13.	76 4.	179 11.	48 19.	251 13.
$1000 TO $1499	134 9.	49 2.	105 6.	19 7.	163 8.
$1500 TO $1999	71 5.	30 1.	44 3.	7 3.	44 2.
$2000 AND OVER	98 6.	14 1.	68 4.	12 5.	98 5.
NO ANSWER/DON'T KNOW	10 1.	-	28 2.	13 5.	13 1.
NOT ASKED	631 41.	1553 76.	869 54.	75 29.	892 45.

0055

Q.22E/F AMOUNT OF MONEY SPENT IN 1980 ON ORGANIZED STUDY OR TRAINING TO IMPROVE ABILITIES AS A PERFORMER IN 1980

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1870	263	569	130	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	430 100.
DIDN'T FINANCE ANY 1980 STUDY OUT OF OWN RESOURCES	137 5.	17 2.	306 5.	12 5.	22 6.
FINANCED 1980 STUDY OUT OF OWN RESOURCES:	1536 51.	293 39.	1261 19.	203 77.	28 7.
UNDER $100	84 3.	16 2.	138 2.	9 4.	7 2.
$100 TO $499	532 18.	131 13.	642 10.	77 29.	8 2.
$500 TO $999	410 14.	69 9.	203 3.	63 24.	7 2.
$1000 TO $1499	232 8.	43 6.	128 2.	35 13.	3 1.
$1500 TO $1999	100 3.	15 2.	109 2.	8 3.	2 *
$2000 AND OVER	148 5.	34 4.	41 1.	10 4.	-
NO ANSWER/DON'T KNOW	30 1.	17 2.	-	-	1 *
NOT ASKED	1355 45.	443 59.	5009 76.	48 18.	348 87.

Question 23a, b, and c: "During 1980 did you participate in any organized study, training or classes related to improving your abilities to work in any field outside the performing arts either arts-related or not? If yes: Did such study, training or classes result in:

Increased employment in that field?
Higher pay in that field?
Both of the above?
Neither of the above?"

Fairly few performers devoted time to improving their abilities in fields outside their profession as a performer. Such activity was most prevalent among actors (15 percent) and musicians (13 percent) and less prevalent among singers (9 percent), broadcasters (7 percent), and dancers (5 percent).

Most of the respondents who participated in such training felt that it did not increase their employability or result in higher pay. Less than one-tenth of the performers believed that such classes aided their employment opportunities outside of their performing craft. Although very few persons thought that such training led to higher pay in the non-performing field, 21 percent of the musicians who had taken classes believed that it did indeed produce monetary rewards.

A substantial minority of respondents who had engaged in such study noted that it both enhanced their chances for employment and higher pay. This is particularly true among broadcasters (31 percent), musicians (25 percent), and singers (22 percent).

Q.23A/C RESULTS OF STUDY, TRAINING OR CLASSES RELATED TO IMPROVING YOUR ABILITIES TO WORK IN ANY FIELD OUTSIDE THE PERFORMING ARTS DURING 1980

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	646	309	881	144	927
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
DID NOT PARTICIPATE IN ANY SUCH STUDY IN 1980	1360 87.	1769 86.	1438 88.	244 96.	1635 85.
PARTICIPATED IN SUCH STUDY IN 1980	195 13.	281 14.	198 12.	11 4.	287 15.
INCREASED EMPLOYMENT IN THAT FIELD	37 2.	35 2.	55 3.	1 *	49 3.
HIGHER PAY IN THAT FIELD	19 1.	49 2.	26 2.	2 1.	8 *
BOTH OF THE ABOVE	38 2.	92 4.	26 2.	1 *	47 2.
NEITHER OF THE ABOVE	98 6.	103 5.	84 5.	7 3.	179 9.
NO ANSWER/DON'T KNOW	3 *	3 *	7 *	-	4 *

Q.23A,C RESULTS OF STUDY, TRAINING OR CLASSES RELATED TO IMPROVING YOUR ABILITIES TO WORK IN ANY FIELD OUTSIDE THE PERFORMING ARTS DURING 1980

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	106
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
DID NOT PARTICIPATE IN ANY SUCH STUDY IN 1980	2574 85.	683 91.	5752 87.	250 95.	374 93.
PARTICIPATED IN SUCH STUDY IN 1980	458 15.	70 9.	842 13.	13 5.	26 7.
INCREASED EMPLOYMENT IN THAT FIELD	84 3.	3 *	128 2.	4 2.	2 1.
HIGHER PAY IN THAT FIELD	44 1.	7 1.	178 3.	-	2 *
BOTH OF THE ABOVE	78 3.	16 2.	211 3.	-	8 2.
NEITHER OF THE ABOVE	246 8.	38 5.	316 5.	9 3.	15 4.
NO ANSWER/DON'T KNOW	7 *	7 1.	10 *	-	-

0156

Question 24a, b, and c: "Have you ever participated in any program under the federal Comprehensive Employment and Training Act (CETA)? If yes: Was this in your profession in the performing arts, an arts-related field, or some other field? Did this lead to non-CETA employment?"

Without exception, members of the performing arts unions increased their participation in CETA programs between 1976 and 1980.

CETA Participation Rates

	1976	1980
Actors' Equity	2 %	6 %
AFM	1	2
AFTRA	0.5	3
AGMA	3	5
SAG	0.3	3

Members of Actors' Equity, SAG, and AFTRA recorded the largest gains in CETA participation.

Participation rates varied markedly by occupation. Eight percent of dancers and 4 percent of actors have been CETA enrollees. Of the singers and musicians surveyed, 2 percent reported participation in CETA programs as did 1 percent of broadcasters.

For those respondents who were enrolled in CETA, most actors, dancers, and singers received training in their performing arts profession. Such was not the case for respondents in musical and broadcast occupations. Musician-participants most often received training in fields unrelated to either their performing arts profession or the arts in general. All the broadcast-participants were trained in an arts-related field, however.

Over one-fifth of the CETA enrollees found non-CETA employment as a result of the government program. Placements were greatest among broadcasters, dancers, and actors.

Q.24A.B/C PARTICIPATION IN CETA PROGRAMS

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	546	399	651	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
HAVEN'T PARTICIPATED IN ANY PROGRAMS UNDER CETA	1459 94.	2006 96.	1580 97.	242 95.	1875 97.
HAVE PARTICIPATED IN PROGRAMS UNDER CETA:	96 6.	43 2.	56 3.	13 5.	48 3.
IN PERFORMING ARTS PROFESSION	67 4.	8 *	30 2.	12 5.	30 2.
IN ARTS-RELATED FIELD	22 1.	5 *	25 2.	2 1.	18 1.
IN SOME OTHER FIELD	10 1.	30 1.	6 *	-	3 *
NO ANSWER/DON'T KNOW	-	-	-	-	-
LED TO NON-CETA EMPLOYMENT	29 2.	8 *	17 1.	4 2.	20 1.
DID NOT LEAD TO NON-CETA EMPLOYMENT	48 3.	35 2.	31 2.	9 4.	26 1.
NO ANSWER/DON'T KNOW	19 1.	-	9 1.	-	3 *

C057

Q.24A/B PARTICIPATION IN CETA PROGRAMS

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
HAVEN'T PARTICIPATED IN ANY PROGRAMS UNDER CETA	2896 96.	738 98.	6447 98.	241 92.	397 99.
HAVE PARTICIPATED IN PROGRAMS UNDER CETA:	136 4.	15 2.	148 2.	22 8.	3 1.
IN PERFORMING ARTS PROFESSION	97 3.	6 1.	36 *	14 5.	-
IN ARTS-RELATED FIELD	35 1.	4 *	20 *	8 3.	3 1.
IN SOME OTHER FIELD	11 *	5 1.	99 1.	1 *	-
NO ANSWER/DON'T KNOW	-	-	-	-	-
LED TO NON-CETA EMPLOYMENT	41 1.	4 *	30 *	10 4.	2 *
DID NOT LEAD TO NON-CETA EMPLOYMENT	72 2.	9 1.	119 2.	7 3.	2 *
NO ANSWER/DON'T KNOW	23 1.	3 *	-	5 2.	-

Question 25a, b, and c: "Have you ever participated in any other federal government supported employment or training program? (Exclude employment or training programs that were supported by the National Endowment for the Arts or National Endowment for the Humanities.) If yes: Was this in your profession in the performing arts, an arts-related field, or some other field? Did the support come from: Veterans Administration (GI Bill), U.S. Department of Education basic opportunity grants or student loans, other assistance programs of the U.S. Department of Education, vocational education, vocational rehabilitation, revenue sharing, or other sources? (Specify)."

Fairly few performing artists reported having participated in other federal employment or training programs. Of those who did enroll in such programs, most generally were aimed at the individual's arts profession. To a lesser extent, respondents participated in programs unrelated to either their performing arts profession or the arts in general.

The Veterans Administration was the greatest single source of training support. Almost three fourths of singers who enrolled in non-CETA government employment or training programs received financial aid under the GI Bill. This was the case for 47 percent of musician-participants, 36 percent of actor-participants, and 21 percent of broadcaster-participants.

Q.25A/B/C PARTICIPATION IN OTHER FEDERAL GOVERNMENT-SUPPORTED EMPLOYMENT OR TRAINING PROGRAMS

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	114	527
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
HAVEN'T PARTICIPATED IN OTHER FEDERAL-SUPPORTED PROGRAMS	1493 96.	1931 94.	1560 95.	243 95.	1837 96.
HAVE PARTICIPATED IN OTHER FEDERAL-SUPPORTED PROGRAMS:	62 4.	119 6.	77 5.	12 5.	86 4.
IN PERFORMING ARTS PROFESSION	47 3.	65 3.	47 3.	8 3.	33 2.
IN ARTS-RELATED FIELD	3 *	11 1.	3 *	-	27 1.
IN SOME OTHER FIELD	6 *	41 2.	21 1.	2 1.	9 *
NO ANSWER/DON'T KNOW	6 *	3 *	6 *	2 1.	17 1.
SUPPORT CAME FROM VETERANS ADMIN.(G.I.BIL	22 1.	59 3.	31 2.	3 1.	27 1.
SUPPORT CAME FROM OTHER SOURCES	33 2.	49 2.	58 3.	9 4.	39 2.
NO ANSWER/DON'T KNOW	7 *	11 1.	10- *	-	28 1.

Q.25A/B/C PARTICIPATION IN OTHER FEDERAL GOVERNMENT-SUPPORTED EMPLOYMENT OR TRAINING PROGRAMS

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNCRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
HAVEN'T PARTICIPATED IN OTHER FEDERAL-SUPPORTED PROGRAMS	2863 95.	713 95.	6203 94.	255 97.	380 95.
HAVE PARTICIPATED IN OTHER FEDERAL-SUPPORTED PROGRAMS:	149 5.	40 5.	392 6.	8 3.	20 5.
IN PERFORMING ARTS PROFESSION	92 3.	13 2.	237 4.	6 2.	14 3.
IN ARTS-RELATED FIELD	15 *	10 1.	31 *	-	-
IN SOME OTHER FIELD	21 1.	16 2.	115 2.	1 *	5 1.
NO ANSWER/DON'T KNOW	21 1.	2 *	10 *	-	1 *
SUPPORT CAME FROM VETERANS ADMIN.(G.I.BIL	54 2.	29 4.	184 3.	-	6 2.
SUPPORT CAME FROM OTHER SOURCES	71 2.	11 1.	169 3.	9 3.	14 3.
NO ANSWER/DON'T KNOW	25 1.	1 *	39 1.	1 *	-

0159

VII. Career Counseling Needs

Summary of Findings

Most performing artists believe they could use formal career counseling at one or more periods during their working lives to meet their special career needs as performers. The time when a performing artist is just starting out is the period when actors, singers, musicians, and dancers were most likely to feel career counseling would be helpful. However, substantial numbers of performers from all five professional groups and from all five unions expressed interest in counseling at each of the major stages of a performer's career, including the period before entering the profession, mid-career, and upon leaving the profession to pursue a different career.

Expressions of interest were particularly strong among respondents in acting (84 percent) and broadcasting occupations (85 percent), followed by dancers (78 percent), singers (77 percent), and musicians (70 percent). In most professions, interest was greatest among persons under age 45 -- suggesting that some of those who wanted and needed career advice may have had to drop out of their performing arts profession by the time they reached middle age. Women performers (except musicians) were more likely to think career counseling would be helpful than were their male counterparts. This may be a reflection of women performers' relative earnings disadvantage; they may be less satisfied with their present career status and more inclined to believe they need some specialized assistance if they are ever going to advance their careers.

A good number of performers were willing to pay for career information and advice. About a third of the respondents in each union said flatly that they would pay for such assistance; a somewhat smaller portion said they might pay but it would depend on the circumstances. Altogether, a majority of the respondents from Actors' Equity, AGMA, SAG, and AFTRA did not rule out the possibility of contributing some of their own money toward a career counseling service; the Musicians union was split down the middle. Willingness to pay was particularly strong among members of the dancing profession -- another evidence of dancers' greater concern about their future career prospects. Women in acting, dancing, and broadcasting occupations were more apt to be willing to pay than the men in their professions, a trend that corroborated their greater desire for career assistance.

When performers were asked what organization they would prefer to go to for career counseling, the most frequently-picked first choice usually was the union. With unions' good understanding of their members' employment needs and their long history of service to their members, it was perhaps natural that performers would tend to look first to their unions for career assistance. Members of the Musicians Federation were the only union group where an organization other than the union was mentioned most frequently as first choice for career counseling.

Performers were apt to mention a professional school or a high school, college, or university as other preferred sources of career advice. Respondents showed a greater interest in using private counseling firms than the public employment service -- a sign that the public job service has paid little attention to the special employment needs of performing artists and is viewed by this group as a negligible public resource.

In marked contrast to the large majority of respondents who felt they would participate in a career counseling program designed for performing artists' needs, very few performers have actually consulted professional employment counselors. The number who had done so ranged from a high of only 11 percent among Actors' Equity members to a low of 5 percent among AGMA members. This leads to the conclusion that appropriate career counseling services simply are not available to performers. Either they do not exist; or performers do not have ready access to them. In either case, it is clear that there are considerable unmet career information needs among performing artists which could be addressed through the development of improved professional employment counseling for this group.

When performing artists looked for work in their profession, they tended to rely on sources knowledgeable about the performing arts and to shun some of the channels of employment information commonly used by job-hunters in the general population. The places to which performers most frequently turned for employment information in the arts were talent agencies, trade publications, the union, other performing artists, and friends or relatives. They were considerably less likely than the general population to use newspaper ads or the public employment service for help in finding these jobs.

The difficulty of their job-search task is suggested by the tendency among most performers to look to two or more different types of sources for employment information. Respondents in each profession tended to use a greater number of job-search methods, on average, than job-seekers in the general population. Clearly there is no single method on which performing artists can rely for obtaining information on job openings in their field.

For help in finding jobs outside the performing arts, respondents tended to rely on friends and relatives, newspaper ads, or advice from other performing artists.

Most respondents felt that a career counseling program for performing artists should include advice on employment opportunities outside the performing arts. The number who felt this way exceeded the number who were currently working in jobs outside their profession, suggesting that some who were not already doing so might want to explore future career options in other kinds of work.

A clear majority of the respondents whose principal profession was performing said they intended to remain in that profession until retiring from work. Yet each profession had a substantial segment (between 24 and 44 percent) who were unsure how long they would stay in their profession or who were planning to make a mid-career switch to another field. These performers could be the ones to benefit from a career counseling service which explored employment opportunities in and outside the arts. Dancers again indicated their awareness of their relatively short performing life by the comparatively large proportion (21 percent) who were definitely planning a career change. The time when most respondents thought they might switch to another field was between the ages of 30 and 49 -- which would leave them a good 15 to 35 years to pursue a second career.

The main reasons why performers would leave their professions were the difficulty of finding jobs in their profession and supporting themselves on their earnings as performers. (These were also the main reasons performers gave for working outside their profession during 1980.) For dancers, physical limitations were another overriding reason for considering leaving the profession. But for other performers, the survey findings suggest that a good many would remain in their performing arts professions if they could find enough work and make an adequate living. Their commitment to the arts is manifested in responses that suggest they generally do not lose their interest in their professions and are able to accomodate their family responsibilities to their professional ones.

Most of the performers who thought they might leave their profession had made no plans about what work they would do next, and said they would like help in making future career plans.

Question-by-Question Analysis

Question 26a: "If you had the opportunity, at what time(s) in your career would you have participated, or would you anticipate participating, in a formal career counseling program designed specifically to meet the changing career needs of performing artists?"

The great majority of performing artists who responded to this survey expressed interest in participating in a formal career counseling program for performing artists at some stage in their career. Most receptive to career counseling were actors and persons in broadcasting occupations, of whom 84 and 85 percent, respectively, indicated interest. Among the other major professional groups, interest was expressed by 78 percent of dancers, 77 percent of singers, and 70 percent of musicians.

Looking at career counseling needs by union membership, respondents belonging to Actors' Equity were most likely to express interest in participating (85 percent), followed by SAG and AGMA (81 percent each), AFTRA (79 percent), and AFM (70 percent).

The period when a performing artist is starting out is the time when actors, singers, musicians, and dancers were most likely to see a need for career counseling. However, substantial numbers expressed interest in counseling at other stages of their careers, including the period before entering their profession, mid-career, and upon leaving the profession to pursue a different career. The relative importance attached to counseling at those other career stages varied among the different professions. As the responses in the tables for this question show, many performers mentioned two or more times in their career when they would have found counseling helpful.

Actors were especially likely to feel a need for career counseling when they were just starting out in their careers; over half of the actors (53 percent) indicated they would have participated in counseling at that time if it had been available. Over one third of the actors (36 percent) said they would have participated *before* entering their profession. As one respondent volunteered, would-be actors need to have a better understanding of the employment problems they are likely to encounter if they embark on acting as a profession; many do not realize how hard they will have to work at finding acting jobs. About one third of the actors would want counseling at mid-career. A smaller percentage (12 percent) felt they would use counseling upon leaving the profession to pursue a different career.

Dancers, by contrast, were more likely than any other performers to want counseling on leaving their profession (26 percent of dancers mentioned this), and less likely (18 percent) to see a need for it before entering their profesion. This is consistent with the picture that emerges from this survey of dancers as a group being more aware that their performing career will be finite. Still, dancers -- like actors, singers, and musicians -- were most likely to want to participate in career counseling when starting out (41 percent of dancers gave this answer). Three dancers in 10 said they would participate in mid-career counseling.

Both singers and musicians were a good deal more likely to want counseling when starting out (44 percent and 34 percent, respectively) than at other stages of their career. Mid-career counseling was the second most frequently mentioned time for both singers (35 percent) and musicians (26 percent), and counseling prior to entering the profession came third (26 percent of singers; 21 percent of musicians). Smaller segments of the singers (13 percent) and musicians (6 percent) anticipated needing career counseling upon leaving their profession for a new career.

Persons who worked in broadcasting occupations mentioned the period before entering their profession most frequently (41 percent) as the time when they would have participated in career counseling. Next came the period when they were starting out in their profession (37 percent) and mid-career (36 percent). Fifteen percent of the respondents in broadcasting occupations anticipated that they would participate in career counseling upon leaving their profession if it were available.

Looking at the responses by age and sex, performers under age 45 tended to show a greater interest in career counseling than those who were older, and women were more receptive than men.

Among actors, singers, and musicians, those under 45 were more likely than those 45 and over to say they would make use of career counseling; however, no discernible age pattern emerged for those in broadcasting. An explanation for the relatively lower interest level among older actors, singers, and musicians may be that those who really needed career counseling are no longer in the profession, having been unable to cope with the difficulties of pursuing a career as a performer and thus having switched to another line of work by this stage of life.

Women in acting, singing, and broadcasting occupations all were more likely to indicate interest in counseling than their male counterparts, although among musicians no sex differential was observed. It is quite possible tht women's relatively greater interest in career counseling derives from the male-female earnings disparities that were found in those three professional groups, particularly at the higher income levels (see Question 19). Women, tending to earn less than men, are therefore more inclined to believe their careers could benefit from a counseling program.

Q.26A WHEN RESPONDENT WOULD PARTICIPATE IN FORMAL CAREER COUNSELLING DESIGNED SPECIFICALLY TO MEET THE CHANGING CAREER NEEDS OF PERFORMING ARTISTS

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL ACMA	TOTAL SAG
UNWEIGHTED TOTAL	646	399	661	144	527
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
BEFORE ENTERING THE PROFESSION	519 33.	394 19.	457 28.	60 24.	515 27.
WHEN STARTING OUT	753 48.	662 32.	618 38.	95 37.	853 44.
AT MID-CAREER	451 29.	500 24.	404 25.	53 21.	480 25.
UPON LEAVING THE PROFESSION TO PURSUE A DIFFERENT CAREER	100 6.	95 5.	98 6.	56 22.	81 4.
ALL OF THE ABOVE	100 6.	51 3.	102 6.	4 2.	109 6.
PROBABLY NEVER	169 11.	545 27.	312 19.	48 19.	306 16.
DON'T KNOW/NO ANSWER	47 3.	70 3.	26 2.	1 *	56 3.

0061

Q.2 A WHEN RESPONDENT WOULD PARTICIPATE IN FORMAL CAREER COUNSELLING DESIGNED SPECIFICALLY TO MEET THE CHANGING CAREER NEEDS OF PERFORMING ARTISTS

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	420 100.
BEFORE ENTERING THE PROFESSION	874 29.	131 17.	1282 19.	39 15.	152 33.
WHEN STARTING OUT	1390 46.	268 35.	2105 32.	100 38.	137 34.
AT MID-CAREER	782 26.	199 26.	1614 24.	70 27.	132 33.
UPON LEAVING THE PROFESSION TO PURSUE A DIFFERENT CAREER	152 5.	28 4.	277 4.	61 23.	48 12.
ALL OF THE ABOVE	206 7.	70 9.	138 2.	7 3.	13 3.
PROBABLY NEVER	418 14.	129 17.	1754 27.	55 21.	53 13.
DON'T KNOW/NO ANSWER	65 2.	58 8.	207 3.	2 1.	10 2.

0161

Question 26b: "Would you be willing to pay for career information and advice?"

This question was asked of everyone who expressed interest in participating in formal career counseling in Question 26a.

The number who said positively that they would be willing to pay for career information and advice represented about a third of the membership of each of the five unions. Positive responses ranged from a high of 38 percent of the AGMA members surveyed, to 35 percent for AFTRA, 34 percent for Actors' Equity, 32 percent for SAG, and 31 percent for AFM.

Another 17 to 29 percent of the unions' membership indicated they might pay for career assistance but it would depend on the circumstances. How much it cost was their biggest consideration, followed by the source of counseling, what occupation or field it was in, and what they thought they would get out of it. These conditional responses represented 29 percent of Actors' Equity members, 27 percent of the Screen Actors, 26 percent of AGMA, 23 percent of AFTRA, and 17 percent of the Musicians.

Those flatly not interested in paying a career counseling fee represented 24 percent of the respondents from Actors' Equity and AFM, 23 percent of SAG, 21 percent of AFTRA, and 16 percent of AGMA. When combined with the performers who had expressed no interest in any career counseling in Question 26a, the total number who would not be interested in paying for career advice amounted to 51 percent of the AFM members surveyed, 40 percent of AFTRA members, 39 percent of SAG members, 35 percent each of AGMA and Actors' Equity. With the exception of the Musicians Federation, which was split down the middle, this response suggests that the majority of active performers belonging to these performing arts unions are open to the possibility of contributing some of their own money toward a career counseling program.

Again, dancers appeared to demonstrate a somewhat greater consciousness of their difficult career outlook by registering the highest proportion (39 percent) who would flatly be willing to pay for career advice. The other major professional categories were not too-far behind them, though. Among actors and singers, 34 and 33 percent, respectively, stated they would pay for career information. For broadcasting occupations the positive response was 30 percent, and for musicians, 29 percent.

As might be expected, performers in higher income brackets were more likely to say they would use their own money toward career counseling, while those at lower income levels were more likely to say it would depend on the circumstances.

Women actors, singers, and broadcasters -- who were more likely than the men in their professions to express interest in counseling in Question 26a -- were also more inclined to say they would pay for the service. Among musicians, though, men were more willing to lay out their own money, while women tended to qualify their answers by saying it would depend on the circumstances.

Q.26B WOULD RESPONDENT BE WILLING TO PAY FOR CAREER INFORMATION AND ADVICE

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	646	399	681	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
YES	524 34.	624 31.	569 35.	98 38.	616 32.
NO	375 24.	497 24.	348 21.	41 16.	442 23.
DEPENDS	452 29.	356 17.	371 23.	6 26.	527 27.
DON'T KNOW/NO ANSWER	34 2.	27 1.	37 2.	1 1.	34 2.
NOT ASKED	170 11.	545 27.	312 19.	48 19.	324 16.

0062

Q.26B WOULD RESPONDENT BE WILLING TO PAY FOR CAREER INFORMATION AND ADVICE

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
YES	1022 34.	248 33.	1936 29.	103 39.	119 30.
NO	666 22.	186 25.	1626 25.	30 12.	109 27.
DEPENDS	872 29.	190 25.	1191 18.	74 28.	104 26.
DON'T KNOW/NO ANSWER	56 2.	2 *	89 1.	1 *	16 4.
NOT ASKED	417 13.	128 17.	1754 27.	55 21.	53 13.

0162

Question 27: "Under whose auspices would you prefer that such career counseling services be offered? (Check your first choice, your second choice, and your third choice.)

High school, college, or university
Professional school
Union
Private employment or counseling firm
State employment service or job service
Non-profit community agency
Other
No preference"

This question was asked of those who had expressed interest in participating in career counseling in Question 26a.

Members of Actors' Equity, AFTRA, AGMA, and SAG picked the union most often as their number one choice for a career counseling provider. Among the Musicians, members were more likely to pick the category of high school, college, or university as their first choice for career assistance, with the union as their next-most-frequently mentioned first choice.

At least half of the respondents from all unions except the Musicians mentioned the union as either their first, second, or third choice. The union was mentioned more frequently than any other group by members of the three acting unions, and was mentioned about equally with professional schools by a majority of AGMA members.

Professional schools were the second-most-frequently mentioned source of career counseling after the union for Actors' Equity, AFTRA, and SAG members. For those three unions, the third most-frequently-mentioned category was the high school, college, or university.

Among AFM respondents, by contrast, a majority mentioned high school, college, or university as either their first, second, or third choice for career counseling. Smaller but about equal numbers of Musicians mentioned the union or a professional school.

AGMA was the only union that mentioned a private employment or counseling firm more frequently than a high school, college, or university as a preferred counseling source, ranking the private firm third after the professional school and the union. For the other union groups, private counseling firms ranked as the fourth or fifth-most-frequently mentioned type of organization.

The public employment service appeared low on the list of preferred sources of career information. It was mentioned as a first, second, or third choice by only 14 percent of AFM members, and by 8 percent or fewer in the other four unions. These responses indicate that performing artists evidently do not view the public employment service as an agency equipped to deal with their special work needs.

Q.27 FIRST CHOICE FOR CAREER COUNSELLING SERVICES

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL ASMA	TOTAL SAG
UNWEIGHTED TOTAL -	646	399	861	144	927
TOTAL	1555	2049	1636	255	1923
	100.	100.	100.	100.	100.
HIGH SCHOOL, COLLEGE OR UNIVERSITY	239	659	242	23	295
	15.	32.	15.	9.	15.
PROFESSIONAL SCHOOL	228	189	230	47	274
	15.	9.	14.	18.	14.
UNION	636	269	589	53	728
	41.	14.	36.	21.	38.
PRIVATE EMPLOYMENT OR COUNSELLING FIRM	83	130	79	42	68
	5.	6.	5.	16.	4.
STATE EMPLOYMENT SERVICE OR JOB SERVICE	7	16	5	6	12
	*	1.	*	2.	1.
NON-PROFIT COMMUNITY AGENCY	48	68	57	11	35
	3.	3.	3.	4.	2.
SOMEBODY IN INDUSTRY	31	14	12	3	44
	2.	1.	1.	1.	2.
ALL OTHER	1	-	2	-	20
	*		*		1.
NO PREFERENCE	113	139	108	22	151
	7.	7.	7.	9.	8.
NOT ASKED	169	545	312	48	306
	11.	27.	19.	19.	16.

Q.27 FIRST CHOICE FOR CAREER COUNSELING SERVICES

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
HIGH SCHOOL, COLLEGE OR UNIVERSITY	412 14.	218 29.	2041 31.	27 10.	104 26.
PROFESSIONAL SCHOOL	452 15.	106 14.	629 10.	43 16.	55 14.
UNION	1216 40.	117 16.	973 15.	75 29.	107 27.
PRIVATE EMPLOYMENT OR COUNSELLING FIRM	117 4.	47 6.	439 7.	36 14.	30 7.
STATE EMPLOYMENT SERVICE OR JOB SERVICE	12 *	-	57 1.	6 2.	-
NON-PROFIT COMMUNITY AGENCY	104 3.	23 3.	217 3.	9 3.	11 3.
SOMEBODY IN INDUSTRY	62 2.	15 2.	32 *	1 *	11 3.
ALL OTHER	22 1.	-	-	-	1 *
NO PREFERENCE	217 7.	99 13.	453 7.	11 4.	28 7.
NOT ASKED	418 14.	128 17.	1754 27.	55 21.	53 13.

C164

..27 SECOND CHOICE FOR CAREER COUNSELLING SERVICES

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	646	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
HIGH SCHOOL, COLLEGE OR UNIVERSITY	216 14.	264 14.	171 10.	29 11.	244 13.
PROFESSIONAL SCHOOL	374 24.	383 19.	383 23.	55 22.	423 22.
UNION	293 19.	189 9.	218 13.	62 24.	285 15.
PRIVATE EMPLOYMENT OR COUNSELING FIRM	94 6.	135 7.	143 9.	22 9.	146 8.
STATE EMPLOYMENT SERVICE OR JOB SERVICE	46 3.	92 4.	46 3.	2 1.	62 3.
NON-PROFIT COMMUNITY AGENCY	100 6.	159 8.	106 7.	4 2.	99 5.
SOMEBODY IN INDUSTRY	7 *	-	5 *	1 *	19 1.
ALL OTHER	-	-	-	-	1 *
NO PREFERENCE	257 17.	262 13.	252 15.	32 13.	347 13.
NOT ASKED	169 11.	545 27.	312 19.	48 19.	336 16.

Q.27 SECOND CHOICE FOR CAREER COUNSELING SERVICES

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
HIGH SCHOOL, COLLEGE OR UNIVERSITY	380 13.	52 7.	941 14.	37 14.	45 11.
PROFESSIONAL SCHOOL	691 23.	113 15.	1315 20.	60 23.	113 28.
UNION	469 16.	94 13.	570 9.	45 17.	38 9.
PRIVATE EMPLOYMENT OR COUNSELING FIRM	235 8.	133 18.	400 6.	14 5.	44 11.
STATE EMPLOYMENT SERVICE OR JOB SERVICE	118 4.	13 2.	316 5.	6 2.	3 1.
NON-PROFIT COMMUNITY AGENCY	207 7.	31 4.	477 7.	9 4.	19 5.
SOMEBODY IN INDUSTRY	13 *	1 *	-	1 *	2 *
ALL OTHER	1 *	-	-	-	-
NO PREFERENCE	480 16.	188 25.	822 12.	36 14.	83 21.
NOT ASKED	418 14.	128 17.	1754 27.	55 21.	53 13.

Q.27 THIRD CHOICE FOR CAREER COUNSELING SERVICES

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	646	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
HIGH SCHOOL, COLLEGE OR UNIVERSITY	210 13.	133 7.	195 12.	20 8.	190 10.
PROFESSIONAL SCHOOL	181 12.	154 8.	145 9.	45 18.	194 10.
UNION	146 9.	286 14.	149 9.	30 12.	177 9.
PRIVATE EMPLOYMENT OR COUNSELING FIRM	95 6.	151 7.	161 10.	33 13.	151 8.
STATE EMPLOYMENT SERVICE OR JOB SERVICE	78 5.	184 9.	50 3.	4 2.	69 4.
NON-PROFIT COMMUNITY AGENCY	151 10.	151 7.	118 7.	27 10.	165 9.
SOMEBODY IN INDUSTRY	16 1.	-	12 1.	-	17 1.
ALL OTHER	1 *	-	-	-	-
NO PREFERENCE	508 33.	440 21.	506 31.	48 19.	654 34.
NOT ASKED	169 11.	545 27.	312 19.	48 19.	336 18.

C066

Q.27 THIRD CHOICE FOR CAREER COUNSELING SERVICES

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	195
TOTAL	3032 100.	753 100.	6595 100.	263 100.	430 100.
HIGH SCHOOL, COLLEGE OR UNIVERSITY	391 13.	39 5.	490 7.	24 9.	45 11.
PROFESSIONAL SCHOOL	337 11.	141 19.	456 7.	37 14.	18 4.
UNION	273 9.	84 11.	911 14.	27 10.	78 19.
PRIVATE EMPLOYMENT OR COUNSELING FIRM	270 9.	51 7.	529 8.	16 6.	50 12.
STATE EMPLOYMENT SERVICE OR JOB SERVICE	98 3.	27 4.	503 8.	16 6.	11 3.
NON-PROFIT COMMUNITY AGENCY	290 10.	72 9.	507 8.	26 10.	19 5.
SOMEBODY IN INDUSTRY	27 1.	1 *	-	-	-
ALL OTHER	1 *	-	-	-	-
NO PREFERENCE	907 30.	210 28.	1445 22.	62 24.	126 32.
NOT ASKED	418 14.	126 17.	1754 27.	55 21.	53 13.

016E

Question 28a and b: "Have you ever discussed your current or future career plans with a professional employment counselor? If yes: Where did this counseling take place? (Check as many as applicable)

At your high school, college or university
At a professional school
At a private counseling firm
At a state employment service or job service office
At a non-profit community agency
At the office of a booking agent
Other (specify)"

The overwhelming majority of performing artists in this survey had never discussed their career plans with a professional employment counselor. The number who had actually done so ranged from 5 percent of AGMA members, to 7 percent of AFTRA members, 8 percent of AFM members, 10 percent of SAG members, and 11 percent of Actors' Equity members.

Looking at the responses by professional group, those who had consulted a professional employment counselor consisted of 10 percent of the actors, 9 percent of those in broadcasting occupations, 7 percent each of singers and musicians, and just 2 percent of dancers.

The small number who have actually used the services of a professional career counselor contrasts markedly with the large majorities who expressed interest in receiving career counseling (Question 26a). The disparity between the number who would be interested and the number who have actually had counseling suggests either that performers lack knowledge of how to use career counseling services that do exist, or that appropriate services geared to performers' special employment concerns simply are not widely available.

When respondents did visit a professional employment counselor, it was often likely to be at their high school, college, or university, or at the office of a booking agent. In other cases, respondents cited counseling at a professional school, a private counseling firm, a public employment service office, or a nonprofit community agency. A few volunteered that they had gotten help from a union.

The questionnaire had asked respondents to rank their sources of counseling as "very helpful," "somewhat helpful," or "not helpful." With so few respondents having used counseling, though, the data was not sufficient to make meaningful comparisons on the matter of how helpful each source was.

Q.26A/B RESPONDENT'S EXPERIENCE WITH PROFESSIONAL EMPLOYMENT COUNSELOR

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	309	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
AT YOUR HIGH SCHOOL COLLEGE OR UNIVERSITY	79 5.	119 6.	44 3.	7 3.	86 4.
AT A PROFESSIONAL SCHOOL	30 2.	32 2.	38 2.	3 1.	56 3.
AT A PRIVATE COUNSELING FIRM	32 2.	35 2.	28 2.	4 2.	42 2.
AT STATE EMPLOYMENT SERVICE OR JOB SERVICE	25 2.	41 2.	22 1.	3 1.	29 1.
AT A NON-PROFIT COMMUNITY AGENCY	15 1.	14 1.	4 *	-	7 *
AT THE OFFICE OF A BOOKING AGENT	76 5.	32 2.	54 3.	4 2.	108 6.
ALL OTHER	5 *	8 *	9 1.	-	9 *
HAVE NEVER DISCUSSED CAREER PLANS WITH PROFESSIONAL	1391 89.	1890 92.	1523 93.	242 95.	1738 93.

Q.26A/B RESPONDENT'S EXPERIENCE WITH PROFESSIONAL EMPLOYMENT COUNSELOR

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
AT YOUR HIGH SCHOOL COLLEGE OR UNIVERSITY	138 5.	32 4.	341 5.	3 1.	15 4.
AT A PROFESSIONAL SCHOOL	89 3.	17 2.	99 1.	1 *	8 2.
AT A PRIVATE COUNSELING FIRM	72 2.	7 1.	119 2.	3 1.	13 3.
AT STATE EMPLOYMENT SERVICE OR JOB SERVICE	48 2.	14 2.	130 2.	1 *	6 2.
AT A NON-PROFIT COMMUNITY AGENCY	21 1.	1 *	40 1.	-	-
AT THE OFFICE OF A BOOKING AGENT	170 6.	43 6.	83 1.	-	9 2.
ALL OTHER	11 *	1 *	20 *	-	4 1.
HAVE NEVER DISCUSSED CAREER PLANS WITH PROFESSIONAL	2737 90.	699 93.	6126 93.	257 98.	364 91.

0167

Question 29: "What are your major sources of information about how and where to find jobs in the performing arts? If you checked more than one source, which one is most useful to you? Which one is least useful to you?"

Performing artists tend to look to five different sources for information on how and where to find jobs in their profession: other performing artists; talent agencies; trade publications; their union; and friends or relatives.

Performers in acting and singing professions somewhat less frequently got their job information from a manager or from a newspaper. Dancers mentioned their teacher or coach with some frequency.

Very few performers, however, considered the public employment agency a major aid in obtaining work in their profession. While one in four job-seekers in the general population uses the employment service (according to data published in the "Employment and Training Report of the President," 1980), the number of performers who did so ranged from 4 percent of singers to 8 percent of dancers.

As the tables for Question 29 show, there was a great deal of multiple-answering, indicating that performers usually had two or more important sources of information on performing arts jobs. The average number of job-search sources used by actors was 2.6; for singers and dancers, 2.4 each; and for musicians and persons in broadcasting occupations, 1.7 each. By contrast, the number of job-search sources used by unemployed persons in the general population has averaged between 1.5 and 1.6 in recent years, according to data prepared by the Bureau of Labor Statistics. The tendency of performers, particularly actors, singers, and dancers, to make use of a greater number of job-search methods attests to the difficulty of finding performing arts jobs by any single method.

(When performers mentioned more than one major source of job information, they were asked to indicate which they considered the most useful and least useful of those major sources. The results of that question showed scattered and sometimes contradictory responses from which no reliable patterns can be discerned.)

The relative importance performers assigned to their major sources of information on performing arts jobs tended to vary somewhat by union and by profession. The responses are discussed in the following paragraphs.

Respondents from Actors' Equity mentioned trade publications with greatest frequency (67 percent), followed by other performing artists (57 percent), talent agency (46 percent), the union (39 percent), and friends or relatives (36 percent). Smaller proportions of Equity members cited their manager (15 percent) and newspapers (14 percent) as major sources of job information.

Other performing artists were the most-frequently-mentioned source of job information for members of AFM (50 percent mentioned them), followed by the union (34 percent), friends or relatives (24 percent), trade publications (20 percent), and talent agencies (16 percent).

AFTRA and SAG members appeared to follow similar job-search patterns. For both unions, the talent agency was mentioned most frequently as a major information source (49 percent of AFTRA respondents; 61 percent of SAG). Next came trade publications (AFTRA, 47 percent; SAG, 51 percent) and other performing artists (AFTRA, 42 percent; SAG 49 percent).

Friends or relatives ranked fourth among AFTRA members (24 percent) and fifth for SAG (29 percent), while the union was fifth for AFTRA (20 percent) and fourth for SAG (29 percent). Smaller numbers in both unions also mentioned their manager and newspapers with some frequency.

AGMA was the only union whose respondents did not make very much use of talent agencies. Instead, the teacher or coach was one of the five most-often mentioned sources of job information in the performing arts. AGMA members relied most often on other performing artists (56 percent), followed by their union (29 percent), trade publications (25 percent), friends or relatives (21 percent), and teacher or coach (21 percent).

Actors as a group tended to follow a job-search pattern similar to that described for AFTRA, with the talent agency, trade publication, other performing artists, friends or relatives, and the union mentioned most frequently and in that order.

Singers and musicians cited similar information sources for jobs in their respective professions. Both mentioned other performing artists most frequently, followed by their union. Next for musicians were friends or relatives and trade publications, which singers also mentioned but in the reverse order. The fifth most frequently used major source for singers and musicians was the talent agency.

Dancers were most likely to mention trade publications, followed by other performing artists, the union, friends or relatives, and talent agencies.

Performers in broadcasting occupations relied most frequently on other performing artists and trade publications, followed by talent agencies, friends or relatives, and the union.

Q.29 RESPONDENT'S MAJOR SOURCES OF INFORMATION ABOUT HOW AND WHERE TO FIND JOBS IN THE PERFORMING ARTS

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
UNION	604 39.	691 34.	334 20.	75 29.	562 29.
TEACHER OR COACH	119 8.	122 6.	83 5.	54 21.	170 9.
PUBLIC EMPLOYMENT AGENCY	66 4.	92 4.	151 9.	20 8.	178 9.
TALENT AGENCY	717 46.	338 16.	799 49.	17 6.	1166 61.
OTHER PERFORMING ARTISTS	881 57.	1026 50.	689 42.	144 56.	946 49.
MANAGER	239 15.	86 4.	169 10.	42 17.	274 14.
FRIENDS OR RELATIVES	564 36.	491 24.	398 24.	55 21.	555 29.
NEWSPAPERS	222 14.	165 8.	167 10.	20 8.	192 10.
TRADE PUBLICATION	1043 67.	432 20.	762 47.	63 25.	989 51.
PRODUCERS/DIRECTORS/ PREVIOUS EMPLOYERS	43 3.	57 3.	64 4.	6 2.	60 3.
ALL OTHER SOURCES	22 1.	111 5.	51 3.	11 4.	40 2.
NO SOURCES	15 1.	108 5.	36 2.	18 7.	12 1.
NO ANSWER/DON'T KNOW	17 1.	54 3.	31 2.	3 1.	14 1.

Q.29 RESPONDENT'S MAJOR SOURCES OF INFORMATION ABOUT HOW AND WHERE TO FIND JOBS IN THE PERFORMING ARTS

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST- OCCPS
UNWEIGHTED TOTAL	1670	253	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
UNION	826 27.	281 37.	2193 33.	103 39.	54 15.
TEACHER OR COACH	252 8.	68 9.	425 6.	38 14.	6 2.
PUBLIC EMPLOYMENT AGENCY	194 6.	29 4.	333 5.	20 8.	22 5.
TALENT AGENCY	1778 59.	248 33.	976 15.	54 21.	92 23.
OTHER PERFORMING ARTISTS	1496 49.	423 56.	3364 51.	125 47.	159 40.
MANAGER	352 12.	127 17.	199 3.	23 9.	33 8.
FRIENDS OR RELATIVES	853 28.	250 33.	1556 24.	74 28.	80 20.
NEWSPAPERS	372 12.	77 10.	570 9.	23 9.	30 8.
TRADE PUBLICATION	1693 56.	258 34.	1294 20.	151 57.	156 39.
PRODUCERS/DIRECTORS/ PREVIOUS EMPLOYERS	111 4.	18 2.	198 3.	2 1.	14 3.
ALL OTHER SOURCES	59 2.	17 2.	325 5.	11 4.	28 7.
NO SOURCES	15 1.	19 3.	339 5.	17 7.	17 4.
NO ANSWER/DON'T KNOW	18 1.	10 1.	163 2.	3 1.	15 4.

Question 30: "What are your major sources of information about how and where to find jobs that are outside your profession in the performing arts, that is, information about jobs outside the performing arts which are either arts-related or not?"

A substantial number of the performing artists surveyed said they had sought information on jobs outside their profession. Among actors, singers, and musicians, roughly six out of ten had sought information on non-performing jobs. Among dancers and persons in broadcasting occupations, about four out of ten had done so. (The performers who had not sought jobs outside their profession presumably included many of those who held no jobs outside their profession, as reported in Question 8, and others who may have been working in non-performing jobs but not actively looking for work.)

Performers relied mainly on their friends or relatives, newspaper ads, or advice from other performing artists when they looked for jobs outside their profession. Singers tended to find trade publications helpful. Actors (particularly those belonging to Actors' Equity) were more apt to use private employment agencies than were other kinds of performers.

Not surprisingly, performers were far less likely to seek help from their unions for jobs outside the arts than they were for jobs in their profession. Nor were talent agencies or teachers and coaches considered especially helpful in finding non-performing jobs. Musicians and actors seeking information on non-performing jobs were somewhat more likely to seek help from the public employment service than they were when looking for jobs in their profession.

6.30 MAJOR SOURCES OF INFORMATION ABOUT HOW AND WHERE TO FIND JOBS THAT ARE OUTSIDE THE PERFORMING ARTS

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	309	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
UNION	48 3.	105 5.	42 3.	3 1.	92 4.
TEACHER OR COACH	19 1.	46 2.	21 1.	7 3.	46 2.
PUBLIC EMPLOYMENT AGENCY	36 2.	105 5.	59 4.	4 2.	57 3.
PRIVATE EMPLOYMENT AGENCY	149 10.	43 2.	81 5.	10 4.	101 5.
TALENT AGENCY	29 2.	33 1.	66 4.	2 1.	99 5.
OTHER PERFORMING ARTISTS	171 11.	197 13.	117 7.	19 7.	283 11.
FRIENDS OR RELATIVES	516 33.	327 16.	375 23.	42 17.	529 29.
NEWSPAPERS	248 16.	475 21.	225 14.	51 20.	311 16.
TRADE PUBLICATIONS	89 6.	115 6.	67 5.	12 5.	111 5.
OTHER	36 2.	149 7.	54 3.	4 2.	85 4.
NOT APPLICABLE/HAVE NOT SOUGHT INFORMATION	701 45.	937 44.	841 51.	153 60.	850 44.
NO ANSWER/DON'T KNOW	16 1.	41 2.	21 1.	2 1.	17 1.

Q.30 MAJOR SOURCES OF INFORMATION ABOUT HOW AND WHERE TO FIND JOBS THAT ARE OUTSIDE THE PERFORMING ARTS

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032	753	6595	263	400
	100.	100.	100.	100.	100.
UNION	112	57	331	3	7
	4.	8.	5.	1.	2.
TEACHER OR COACH	66	6	169	5	1
	2.	1.	3.	2.	*
PUBLIC EMPLOYMENT AGENCY	120	9	375	5	4
	4.	1.	6.	2.	1.
PRIVATE EMPLOYMENT AGENCY	210	34	149	14	6
	7.	5.	2.	5.	1.
TALENT AGENCY	124	26	31	12	14
	4.	3.	*	5.	4.
OTHER PERFORMING ARTISTS	317	63	645	16	37
	10.	8.	10.	6.	9.
FRIENDS OR RELATIVES	931	214	1036	47	62
	31.	28.	16.	18.	15.
NEWSPAPERS	538	136	1440	40	40
	18.	18.	22.	15.	10.
TRADE PUBLICATIONS	193	98	282	8	29
	6.	13.	4.	3.	7.
OTHER	104	5	480	1	6
	3.	1.	7.	*	1.
NOT APPLICABLE HAVE NOT SOUGHT INFORMATION	1239	305	2909	166	248
	41.	41.	44.	63.	62.
NO ANSWER/DON'T KNOW	34	23	119	1	7
	1.	3.	2.	*	2.

Question 31: "Do you think a career counseling program for performing artists should include advice on how and where to get jobs outside the performing arts?"

Most respondents felt that information about job opportunities outside the performing arts should be part of a career counseling program for performers. The number who felt this way exceeded the number who were presently working in non-performing jobs, suggesting that some who are not already doing so might like to find out more about working ouside their profession.

Of the five major occupational groups, dancers expressed the greatest support for the idea (85 percent), demonstrating again the interest among members of this profession in considering a range of future career options. They were followed by musicians and singers (72 percent each), actors (70 percent), and persons in broadcasting occupations (66 percent).

Q.31 SHOULD CAREER COUNSELING PROGRAM INCLUDE ADVICE ON HOW AND WHERE TO GET JOBS OUTSIDE THE PERFORMING ARTS

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	646	399	681	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
YES	1197 77.	1488 73.	1091 67.	221 87.	1310 68.
NO	307 20.	518 25.	481 29.	27 11.	558 29.
DON'T KNOW/NO ANSWER	51 3.	43 2.	64 4.	6 3.	55 3.

6075

Q.31 SHOULD CAREER COUNSELING PROGRAM INCLUDE ADVICE ON HOW AND WHERE TO GET JOBS OUTSIDE THE PERFORMING ARTS

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
YES	2127 70.	539 72.	4777 72.	223 85.	262 65.
NO	822 27.	180 24.	1690 26.	38 14.	108 27.
DON'T KNOW/NO ANSWER	83 3.	34 4.	129 2.	2 1.	30 7.

0175

Question 32a: "Do you think you will continue in your career as a performing artist until you decide to retire from work, or do you think you will switch to some other field before retiring?"

This question was addressed only to respondents whose principal profession (as indicated by their answer in Question 3a) was in the performing arts.

The majority of respondents in each profession intended to remain in their performing arts profession until they retired from work. Nonetheless, a substantial segment of each profession expressed uncertainty about whether they would do so, and a smaller number indicated they do plan to switch.

Dancers again were less likely to believe they would dance forever. While 54 percent said they would continue until retiring, 21 percent planned to make a career switch, and 23 percent were not sure whether they would switch or stay in the profession.

Actors, singers, and musicians voiced the greatest long-term commitment to their performing profession. About seven out of ten in each of those professions intended to remain, and only between 4 and 7 percent believed they would enter another line of work. About a fifth of the actors, singers, and musicians voiced indecision about what they would do in the long run.

Performers in broadcasting occupations, like dancers, appeared to have given thought to a mid-career change. Although the majority (57 percent) planned to stay in their present work, 12 percent expected to make a switch, and 29 percent were unsure.

The period between ages 25 and 34 was the time when singers, musicians, and those in broadcasting appeared somewhat less firmly resolved to remain in their profession for the rest of their working life. For actors, this occurred between ages 35 and 44. Performers 45 and over were most strongly committed to remaining in their professions until retiring -- perhaps because many of those intending to switch would have done so before their mid-40s.

Q.32A WILL RESPONDENT CONTINUE IN CAREER AS A PERFORMING ARTIST UNTIL RETIRING FROM WORK
--AMONG THOSE FOR WHOM PERFORMING ARTS IS THE PRINCIPAL PROFESSION--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	709	191	701	119	609
TOTAL	1312 100.	937 100.	1291 100.	214 100.	1374 100.
WILL CONTINUE IN MY PERFORMING ARTS PROFESSION UNTIL RETIRING	1007 77.	662 71.	999 78.	121 57.	1030 75.
WILL SWITCH TO SOME OTHER FIELD BEFORE RETIRING	39 3.	65 7.	67 5.	40 19.	82 6.
DON'T KNOW/DEPENDS	248 19.	192 20.	207 16.	41 19.	247 18.
NO ANSWER	17 1.	19 2.	18 1.	11 5.	16 1.

0076

Q.32A WILL RESPONDENT CONTINUE IN CAREER AS A PERFORMING ARTIST UNTIL RETIRING FROM WORK
--AMONG THOSE FOR WHOM PERFORMING ARTS IS THE PRINCIPAL PROFESSION--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1455	205	181	124	157
TOTAL	2213 100.	491 100.	2912 100.	223 100.	334 100.
WILL CONTINUE IN MY PERFORMING ARTS PROFESSION UNTIL RETIRING	1661 75.	361 73.	2050 70.	121 54.	172 57.
WILL SWITCH TO SOME OTHER FIELD BEFORE RETIRING	83 4.	29 6.	201 7.	46 21.	38 12.
DON'T KNOW/DEPENDS	439 20.	92 19.	602 21.	51 23.	98 29.
NO ANSWER	30 1.	9 2.	59 2.	6 2.	6 2.

0170

Question 32b: "Why do you think you might switch? (Check as many as applicable.)"

This question was addressed to persons for whom the performing arts was the principal profession. It was not asked of any who indicated in Question 32a that they planned to continue in their performing arts profession until retirement.

The main reasons why actors, singers, musicians and persons in broadcasting considered leaving the performing arts as their principal profession were "not enough work" and "not enough financial security." These reasons were also important to dancers. But dancers were even more concerned about the physical limitations of their work as a reason for switching to another field. Performers in broadcasting occupations were more likely than others to mention their declining interest in their work as a reason for leaving the field.

To a lesser extent, family responsibilities and the demands of travel were deterrents to remaining in their profession for some performers. Family responsibilities, incidentally, did not appear to be a predominantly female concern, but were cited by both sexes.

The answers suggest that most of these performers would remain in their performing arts professions if it weren't for the difficulties they experience in finding work and making an acceptable income. They tend to keep a sustained interest in their profession, and they appear to feel they can accomodate their professional responsibilities to their family or personal ones.

Q.32B REASONS WHY RESPONDENT MIGHT SWITCH TO SOME OTHER FIELD BEFORE RETIRING
--AMONG THOSE FOR WHOM PERFORMING ARTS IS THE PRINCIPAL PROFESSION--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL ASMA	TOTAL SAG
UNWEIGHTED TOTAL	709	191	701	119	639
TOTAL	1312 100.	937 100.	1291 100.	214 100.	1374 100.
PHYSICAL LIMITATIONS	33 3.	38 4.	21 2.	48 22.	43 3.
NOT ENOUGH WORK	206 16.	143 15.	170 13.	25 12.	181 13.
TOO MUCH TRAVEL	21 2.	57 6.	11 1.	17 8.	14 1.
FAMILY RESPONSIBILITIES	54 4.	76 6.	32 3.	15 7.	36 3.
NOT ENOUGH FINANCIAL SECURITY	169 13.	1[illegible]2 17.	119 9.	51 24.	174 13.
NO LONGER INTERESTED IN WORKING AS A PERFORMING ARTIST	48 4.	49 5.	68 5.	13 6.	51 4.
OTHER REASONS	13 1.	8 1.	19 1.	-	18 1.
NO REASON/DON'T KNOW	12 *	25 3.	16 1.	- -	20 1.
NOT ASKED	1024 78.	680 73.	1017 79.	132 62.	1045 76.

0077

Q.32B REASONS WHY RESPONDENT MIGHT SWITCH TO SOME OTHER FIELD BEFORE RETIRING
--AMONG THOSE FOR WHOM PERFORMING ARTS IS THE PRINCIPAL PROFESSION--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1455	285	181	124	157
TOTAL	2213 100.	491 100.	2912 100.	223 100.	334 100.
PHYSICAL LIMITATIONS	47 2.	30 6.	99 3.	64 29.	5 2.
NOT ENOUGH WORK	346 16.	60 12.	438 15.	43 19.	37 12.
TOO MUCH TRAVEL	19 1.	16 3.	180 6.	15 6.	4 1.
FAMILY RESPONSIBILITIES	73 3.	41 8.	238 8.	19 9.	15 5.
NOT ENOUGH FINANCIAL SECURITY	261 13.	97 20.	474 16.	57 26.	47 15.
NO LONGER INTERESTED IN WORKING AS A PERFORMING ARTIST	77 3.	19 4.	161 6.	17 8.	39 13.
OTHER REASONS	26 1.	12 2.	20 1.	1 *	11 4.
NO REASON/DON'T KNOW	[illegible] 2.	- -	99 3.	2 1.	4 1.
NOT ASKED	1691 76.	378 75.	2109 72.	126 57.	178 53.

Question 32c: "At what age do you think you might switch?"

This was asked of persons for whom the performing arts was the principal profession. It was not asked of any who indicated in Question 32a that they planned to continue in their performing arts profession until retirement.

Performing artists tended to believe they might change careers between the ages of 30 and 49. If they did so, this suggests there would be enough time left in their working life to establish a successful second career.

Within this age range, dancers and singers tended to favor the 30s as the age to make their career switch. Actors and musicians were spread about equally between the 30s and 40s.

Performers in broadcasting occupations were more likely than others to consider changing careers after age 49.

Q.32C AGE RESPONDENT MIGHT SWITCH
- AMONG THOSE FOR WHOM PERFORMING ARTS IS THE PRINCIPAL PROFESSION--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	709	191	701	119	639
TOTAL	1312 100.	937 100.	1291 100.	214 100.	1374 100.
UNDER 30	10 1.	16 2.	4 *	3 2.	12 1.
30 TO 39	102 8.	76 8.	64 5.	39 18.	91 7.
40 TO 49	86 7.	68 7.	74 6.	26 12.	87 6.
50 TO 59	43 3.	24 3.	65 5.	8 4.	48 4.
60 OR OLDER	19 1.	24 3.	33 3.	6 3.	27 2.
NO ANSWER/DON'T KNOW	27 2.	49 5.	34 3.	- -	64 5.
NOT ASKED	1024 78.	580 73.	1017 79.	132 62.	1045 75.

0078

Q.52C AGE RESPONDENT MIGHT SWITCH
--AMONG THOSE FOR WHOM PERFORMING ARTS IS THE PRINCIPAL PROFESSION--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1455	285	101	124	157
TOTAL	2213 100.	491 100.	2912 100.	223 100.	304 100.
UNDER 30	9 *	3 1.	59 2.	3 1.	4 1.
30 TO 39	147 7.	49 10.	245 8.	53 24.	27 9.
40 TO 49	136 6.	34 7.	198 7.	36 16.	42 14.
50 TO 59	89 4.	27 5.	40 1.	6 3.	30 10.
60 OR OLDER	57 3.	6 1.	73 3.	-	11 4.
NO ANSWER/DON'T KNOW	85 4.	2 *	188 6.	- -	12 4.
NOT ASKED	1691 76.	370 75.	2109 72.	126 57.	178 59.

0176

Question 32d: "Have you made any plans about what you will do when you stop work as a performing artist? If yes: What field do you think you might switch to?"

This was asked of persons who considered the performing arts their principal profession and who did not have firm intentions to continue in the performing arts until retiring.

Of those who said they might switch out of the performing arts, most had not made plans about what they would do when they left. AGMA was the only union where a majority of the respondents who might leave the arts had actually formulated plans on their future work. In the other unions, only about three or four out of ten potential career changers had made such plans.

Looking at the respondents by profession, those in broadcasting and dancing professions were somewhat more likely than actors, singers, or musicians to have made plans about what they would do if they left the performing arts. The majority of singers and dancers with future plans expected to remain in an arts-related field, but in other professions no clear patterns were seen on arts versus non-arts related work. In most cases, however, respondents were not currently doing any work in the field they wished to switch to (this was determined by correlating individuals' responses to Question 32d with their responses to earlier questions on 1980 employment outside their profession).

Q.32D RESPONDENT'S PLANS ABOUT WHAT TO DO WHEN NO LONGER WORKING
--AMONG THOSE FOR WHOM PERFORMING ARTS IS THE PRINCIPAL PROFESSION--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL ASMA	TOTAL SAG
UNWEIGHTED TOTAL	709	191	701	119	609
TOTAL	1312 100.	937 100.	1291 100.	214 100.	1374 100.
HAVE NOT MADE PLANS	189 14.	176 19.	163 13.	38 18.	208 15.
HAVE MADE PLANS:	107 8.	81 9.	111 9.	43 20.	121 9.
NOW WORKING IN FIELD	37 3.	14 1.	20 2.	12 6.	20 1.
NOT IN FIELD NOW	69 5.	68 7.	91 7.	31 15.	101 7.
ARTS-RELATED FIELD	69 5.	35 4.	66 5.	32 15.	65 5.
SOME OTHER FIELD	38 3.	46 5.	45 3.	13 6.	53 4.
NOT ASKED	1024 78.	680 73.	1017 79.	132 62.	1045 76.

6079

Q.32D RESPONDENT'S PLANS ABOUT WHAT TO DO WHEN NO LONGER WORKING
- AMONG THOSE FOR WHOM PERFORMING ARTS IS THE PRINCIPAL PROFESSION--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1455	205	181	124	157
TOTAL	2213 100.	491 100.	2912 100.	223 100.	304 100.
HAVE NOT MADE PLANS	339 15.	76 15.	549 19.	60 27.	74 24.
HAVE MADE PLANS:	163 8.	45 9.	255 9.	38 17.	51 17.
NOW WORKING IN FIELD	38 2.	14 3.	33 1.	15 7.	6 2.
NOT IN FIELD NOW	145 7.	32 6.	221 8.	22 10.	46 15.
ARTS-RELATED FIELD	103 5.	29 6.	105 4.	27 12.	23 9.
SOME OTHER FIELD	80 4.	16 3.	150 5.	11 5.	28 9.
NOT ASKED	1691 76.	373 75.	2109 72.	126 57.	178 59.

6179

Question 32e: "Do you think you might like assistance in making such plans?"

This was asked of persons who considered the performing arts their principal profession and who did not have firm intentions to continue in the performing arts until retiring.

Most of the performers who had said they might switch-out of the performing arts felt they might like assistance in making future career plans. Interest was particularly strong among members of AGMA and in the dancing profession, but carried through all unions and all five major professions.

Q.32E WOULD RESPONDENT LIKE ASSISTANCE IN MAKING SUCH PLANS
--AMONG THOSE FOR WHOM PERFORMING ARTS IS THE PRINCIPAL PROFESSION--

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	709	191	701	119	639
TOTAL	1312 100.	937 100.	1291 100.	214 100.	1374 100.
YES	174 13.	145 15.	166 13.	64 30.	211 15.
NO	93 7.	102 11.	87 7.	16 7.	85 6.
DON'T KNOW/ DEPENDS	21 2.	10 1.	21 1.	2 1.	33 3.
NOT ASKED	1024 78.	680 73.	1017 79.	132 62.	1045 76.

CDE1

Q.32E WOULD RESPONDENT LIKE ASSISTANCE IN MAKING SUCH PLANS
--AMONG THOSE FOR WHOM PERFORMING ARTS IS THE PRINCIPAL PROFESSION--

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1455	235	181	124	157
TOTAL	2213 100.	491 100.	2912 100.	223 100.	304 100.
YES	352 16.	73 15.	466 16.	74 33.	73 24.
NO	158 7.	41 8.	293 10.	20 9.	49 16.
DON'T KNOW/ DEPENDS	12 1.	7 2.	44 2.	3 1.	4 1.
NOT ASKED	1691 76.	370 75.	2109 72.	126 57.	178 59.

0161

Section VIII. Personal Characteristics

Summary of Findings

Individuals aged 25-34 dominated the age distributions of performers. Their presence was well above their proportion in the labor force as a whole. However, the age distributions of musicians and broadcasters were more heavily weighted toward those 35 and above than were the distributions of other performing arts occupations and the labor force.

Just as performing artists were primarily white, they were largely male. Singer was the only occupational group in which women were a majority. Only among actors and dancers were the proportions of men below their proportion in the civilian labor force.

While there were approximately the same proportions of men and women aged 35 and above in the U.S. labor force, this was not the case among performers in singing and broadcasting. These two fields had very many more older men than older women.

Physical or health conditions appear insignificant in limiting or preventing work for performing artists.

The median years of education among performing artists was well above that of the labor force. Yet the education level of performing artists was not clearly reflected in their income levels.

Question-by-Question Analysis

Section VIII. Personal Characteristics

Question 33: "Your age?"

There were relatively more 25-34 year old performers than any other age group. Over half of the musicians and over two-fifths of the actors surveyed fell into this category. About one-third of broadcasters and singers also checked this age group. In each performing arts occupation, the proportion of 25-34 year olds exceeded the 27 percent that this age class comprised of all labor force participants.

Among older individuals, half of the performing arts occupations recorded larger proportions in the age categories of 35-44, 45-54, and 55-64 than occurred in the labor force as a whole. For example, there were more persons aged 35-44 in broadcasting (25 percent) and music (20 percent) fields than in the labor force (19 percent). Similarly, 45-54 year olds were more prevalent among broadcasters (20 percent) and musicians (18 percent) than among U.S. labor force participants (16 percent). Among singers (18 percent), musicians (17 percent), and broadcasters (13 percent), individuals aged 55-64 were more numerous relative to their presence in the labor force (11 percent), as well. It might be inferred from these data that the music and broadcast fields are comprised of relatively more persons 35 and above than other performing arts occupations and than the civilian labor force in general.

Q.33 AGE OF RESPONDENT

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	646	399	861	144	627
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
UNDER 16	25 2.	-	18 1.	-	72 4.
16 TO 19	4 *	30 1.	18 1.	11 4.	35 2.
20 TO 24	109 7.	139 7.	77 5.	16 7.	120 7.
25 TO 34	736 47.	613 30.	693 42.	105 41.	754 39.
35 TO 44	327 21.	421 21.	356 22.	57 22.	402 21.
45 TO 54	206 13.	376 18.	249 15.	28 11.	251 13.
55 TO 64	93 6.	354 17.	125 8.	19 8.	183 9.
65 OR OVER	45 3.	113 6.	59 4.	6 2.	66 3.
DON'T KNOW/REFUSED	10 1.	3 *	41 2.	11 5.	21 1.

0062

Q.33 AGE OF RESPONDENT

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	430 100.
UNDER 16	99 3.	9 1.	-	5 2.	1 *
16 TO 19	65 2.	4 1.	89 1.	10 4.	-
20 TO 24	199 7.	93 12.	429 7.	43 16.	19 5.
25 TO 34	1276 42.	258 34.	2072 31.	145 55.	146 35.
35 TO 44	637 21.	130 17.	1327 20.	37 14.	130 25.
45 TO 54	396 13.	101 13.	1161 18.	7 3.	79 20.
55 TO 64	233 8.	134 18.	1091 17.	11 4.	52 13.
65 OR OVER	105 3.	5 1.	396 6.	1 1.	4 1.
DON'T KNOW/REFUSED	24 1.	20 3.	10 *	4 1.	-

Question 34: "Your sex?"

With the exception of AGMA, more than half of the members belonging to performing arts unions are men. AFM had the highest proportion of males at 82 percent. AFTRA followed with 59 percent, and both Actors' Equity and SAG had a 55 percent male membership.

Only AGMA had proportionately more women (57 percent). This greater proportion of women reflects the fact that singers -- an occupation making up a substantial segment of AGMA's members -- is the only occupational group comprised of relatively more women (54 percent) than men.

AFM's predominantly male membership explains the large proportion of male musicians (84 percent). Nearly four-fifths of those surveyed in broadcast occupations were men, as well. Men comprised a little over half of all actors (56 percent) and dancers (51 percent). In the civilian labor force, by comparison, 57 percent were men in 1980.

The age distribution of male and female performers in the singing and broadcasting fields varied a great deal. Sixty-two percent of male singers were 35 and over compared with 38 percent of female singers. Among male broadcasters, 65 percent were 35 and over as against 35 percent among female broadcasters.

In the civilian labor force, 51 percent of all males and 55 percent of all females were 35 and over in 1980. While respondents in the acting and musical fields also had fairly equal proportions of men and women in this age group, the percentages in the acting field (47 percent of males and 43 percent of females) were below and in the music field (6 percent of males and 62 percent of females) were above the national levels. Among singers and broadcasters, relatively more men and fewer women were 35 and older as compared with the proportions of all labor force participants (see above paragraph).

Q.34 SEX OF RESPONDENT

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	681	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
MALE	657 55.	1679 82.	968 59.	111 43.	1061 55.
FEMALE	698 45.	370 18.	668 41.	144 57.	862 45.

6363

Q.34 SEX OF RESPONDENT

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
MALE	1703 56.	344 46.	5545 84.	134 51.	316 79.
FEMALE	1328 44.	409 54.	1050 16.	129 49.	84 21.

0163

Question 35: "Are you: Black; White; Asian/Pacific Islander; American Indian; Other (Specify)?"

Performing artists are predominantly white. Ninety-one percent of actors and musicians, along with 89 percent of singers and broadcasters, were white. Whites accounted for 86 percent of dancers surveyed, as well.

The percentage of whites among performing artists generally was higher than their proportion of the 1980 civilian labor force. Whites comprised 88 percent of the labor force, a lower proportion than recorded for all performers but dancers.

Blacks comprised the second largest group among performing artists, although of significantly smaller proportions. One-tenth of singers were black, as were 8 percent of dancers. Blacks comprised 6 percent of the actors, musicians, and broadcasters.

Q.35 RACE OF RESPONDENT

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
BLACK	97 6.	108 5.	131 8.	7 3.	95 5.
WHITE	1416 91.	1879 92.	1450 89.	241 95.	1771 92.
ASIAN/PACIFIC ISLANDER	11 1.	11 1.	14 1.	6 2.	21 1.
AMERICAN INDIAN	4 *	3 *	2 *	-	4 *
NO ANSWER	27 2.	49 2.	40 2.	1 *	33 2.

8084

Q.35 RACE OF RESPONDENT

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1570	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
BLACK	191 6.	72 10.	380 6.	20 8.	21 6.
WHITE	2757 91.	672 89.	6008 91.	225 86.	357 89.
ASIAN/PACIFIC ISLANDER	33 1.	2 *	30 *	7 2.	5 1.
AMERICAN INDIAN	5 *	1 *	10 *	-	2 *
NO ANSWER	45 2.	7 1.	167 3.	11 4.	16 4.

0184

Question 56: "Are you of Spanish/Hispanic descent or origin?"

Very few performers considered themselves part of the Spanish-American community in the United States. The largest proportion, 8 percent, was noted among dancers. Actors, musicians, and broadcasters each indicated a 4 percent positive response to this question. The lowest proportion of 2 percent was recorded among singers.

Q.36 WHETHER RESPONDENT CONSIDERS SELF PART OF THE SPANISH AMERICAN COMMUNITY

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	846	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
YES	65 4.	73 4.	69 4.	3 1.	82 4.
NO	1421 91.	1885 92.	1438 88.	236 93.	1713 89.
NO ANSWER	69 5.	92 4.	130 8.	15 6.	127 7.

GOES

C.36 WHETHER RESPONDENT CONSIDERS SELF PART OF THE SPANISH AMERICAN COMMUNITY

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	106
TOTAL	3032 100.	753 100.	6595 100.	263 100.	402 100.
YES	134 4.	12 2.	256 4.	22 8.	15 4.
NO	2701 89.	673 89.	6051 92.	228 87.	358 89.
NO ANSWER	197 7.	68 9.	288 4.	13 5.	29 7.

0105

Question 37a: "Do you have a physical or health condition which has lasted for six months or more and limits the kind or amount of work you can do or prevents your working at a job?"

Very few performing artists are partly or totally prevented from working due to a physical or health problem. Relatively more singers (12 percent) than any other performing arts occupation have some inhibiting physical condition. Eight percent of respondents in broadcast occupations and 7 percent in music occupations also had some medical impairment. Just 4 percent of actors and 3 percent of dancers reported such a problem.

This question also sought information about the nature of performers' having handicapping conditions and about the number who were disabled veterans. There were so few performers with handicaps, though, that these further breakdowns would not produce reliable data.

Q.37A.B HAVE ANY PHYSICAL OR HEALTH CONDITION THAT PREVENTS WORKING AT A JOB

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	546	399	881	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
YES	69 4.	140 7.	62 4.	4 2.	79 4.
NO	1487 96.	1909 93.	1574 96.	251 98.	1843 96.

0066

Q.37A/B HAVE ANY PHYSICAL OR HEALTH CONDITION THAT PREVENTS WORKING AT A JOB

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD-CAST OCCPS
UNWEIGHTED TOTAL	1670	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
YES	113 4.	89 12.	405 6.	7 3.	8 2.
NO	2919 96.	664 88.	6190 94.	256 97.	392 98.

3313

Question 38: "What is the highest level of school you have completed?"

Performing artists have more years of schooling than does a majority of the civilian labor force. Median educational attainment for labor force participants was 12.7 years in 1960. However, about two-thirds or more of performers reported some college education, were college graduates, and/or had taken postgraduate courses. This was true for 96 percent of individuals surveyed in broadcast occupations, as well as for 85 percent of actors. Among singers and musicians, 79 percent and 71 percent, respectively, had at least some years of college. Nearly two-thirds of musicians indicated having had some college education or more.

Despite their advanced years of schooling, performing artists do not have very high income levels. Nearly half of broadcasters and actors who had incomes under $7,000 were college graduates or had had postgraduate coursework. About one-third of musicians and singers had both low incomes and advanced years of education, as well.

Q.36 EDUCATION OF RESPONDENT

	UNIONS				
	TOTAL ACTRS EQTY	TOTAL AFM	TOTAL AFTRA	TOTAL AGMA	TOTAL SAG
UNWEIGHTED TOTAL	646	399	861	144	827
TOTAL	1555 100.	2049 100.	1636 100.	255 100.	1923 100.
LESS THAN HIGH SCHOOL	39 2.	81 4.	40 3.	2 1.	118 6.
HIGH SCHOOL GRADUATE	141 9.	497 24.	191 12.	72 28.	238 13.
SOME COLLEGE	381 25.	540 26.	490 30.	54 21.	696 36.
COLLEGE GRADUATE	601 39.	464 23.	629 38.	70 27.	592 31.
POSTGRADUATE	388 25.	443 22.	263 16.	56 22.	276 14.
NO ANSWER/REFUSED	6 *	24 1.	23 1.	1 1.	4 *

0086

Q.38 EDUCATION OF RESPONDENT

	PERFORMING ARTS OCCUPATION				
	TOTAL ACTRS	TOTAL SNGRS	TOTAL MSCNS	TOTAL DNCRS	BROAD -CAST OCCPS
UNWEIGHTED TOTAL	1870	263	369	139	196
TOTAL	3032 100.	753 100.	6595 100.	263 100.	400 100.
LESS THAN HIGH SCHOOL	145 5.	10 1.	261 4.	21 8.	8 2.
HIGH SCHOOL GRADUATE	313 10.	152 20.	1553 24.	70 27.	7 2.
SOME COLLEGE	900 30.	260 35.	1743 26.	101 39.	124 31.
COLLEGE GRADUATE	1093 36.	190 25.	1436 22.	52 20.	187 47.
POSTGRADUATE	563 19.	141 19.	1513 23.	15 6.	74 18.
NO ANSWER/REFUSED	15 *	-	89 1.	4 1.	-

0168

Appendix A

Survey Questionnaire

CONFIDENTIAL QUESTIONNAIRE 1-

Employment, Unemployment and Underemployment 2-
in the 3-
PERFORMING ARTS 4-

WHEN YOU HAVE FILLED OUT THIS QUESTIONNAIRE, PLEASE RETURN IT TO THE BALTIMORE OFFICE OF THE RESEARCH FIRM, USING THE POSTAGE-PAID ENVELOPE PROVIDED. THE NUMBER IN THE UPPER LEFT HAND CORNER OF THE ENVELOPE IS MERELY TO LET THE RESEARCH FIRM KNOW WHO HAS RETURNED A QUESTIONNAIRE IN CASE IT IS DECIDED TO DO A FOLLOW-UP SURVEY OF THOSE WHO HAVE NOT. THE QUESTIONNAIRE ITSELF WILL *NOT* BE IDENTIFIED IN ANY WAY WITH THIS NUMBER.

IF YOU'D LIKE A COPY OF THE SUMMARY RESULTS OF THE STUDY, SEND YOUR REQUEST (A POSTCARD WILL DO) TO:

RUTTENBERG, FRIEDMAN, KILGALLON, GUTCHESS & ASSOCIATES
P.O. BOX 2970
BALTIMORE, MARYLAND 21229

Section I. UNION AFFILIATION AND PROFESSION

1a. Are you a member of a union in the **PERFORMING ARTS?**

☐ **No** (Please leave remainder of questionnaire blank and return it in the postage-paid envelope provided.)

☐ **Yes:** Which one(s)? (Check as many as apply.)

1☐ **Actors' Equity Association**
2☐ **American Federation of Musicians (AFM)** 5-
3☐ **American Federation of Television and Radio Artists (AFTRA)**
4☐ **American Guild of Musical Artists (AGMA)**
5☐ **American Guild of Variety Artists (AGVA)**
6☐ **Screen Actors Guild (SAG)**
7☐ **Screen Extras Guild (SEG)**
8☐ **Other(s)** (Specify): ____________________

1b. If you are a member of more than one **PERFORMING ARTS** union, do you consider one of them your *principal* union of employment? 6-

9☐ **No** ☐ **Yes:** Which one? ____________________

2a. What work do you do as a professional Performing Artist? (Check as many as apply.) 7-

☐ **Actor** ☐ **Musician** ☐ **Stunt Player** ☐ **Specialty Act** ☐ **Stage Manager** ☐ **Conductor** ☐ **Announcer**
☐ **Dancer** ☐ **Singer** ☐ **Broadcast Journalist** ☐ **Disc Jockey** ☐ **Other(s)** (Specify): ____________________
☐ **None** (Skip to Section VIII, Page 8.) 8-

2b. If you checked more than one, which *one* do you consider your main type of work as a Performing Artist? ____________________ 9-

2c. About how many years have you been a professional Performing Artist? (Check one.) 10-

1☐ **2 years or less** 2☐ **3 or 4** 3☐ **5 to 9** 4☐ **10 to 14** 5☐ **15 to 19** 6☐ **20 to 29** 7☐ **30 to 39** 8☐ **40 or more** 11-

3a. Do you look on the **PERFORMING ARTS** as your *principal* profession, a *secondary* profession, or an *avocation* or *hobby*? (Check one.)

1☐ **Principal profession** (Skip to Question 4.)
☐ **Secondary profession**
☐ **Avocation / hobby**

3b. Would you like to make **PERFORMING ARTS** your *principal* profession? 12-

2☐ **Yes, at present rate of pay** 3☐ **Yes, but only if pay were increased** 4☐ **No** 9☐ **Don't know**

IF YOU CHECKED "AVOCATION/HOBBY" IN QUESTION 3A, SKIP TO SECTION VIII, PAGE 8. OTHERWISE CONTINUE.

4a. **Recognizing that full-time employment for a Performing Artist may not follow the conventional pattern of a regular 40-hour week, do you consider yourself to be working full time or less than full time in a PERFORMING ARTS profession?**

1☐ **Full time**

☐ **Less than full time:** b. **Why are you working less than full time?** 13-

Is it because... (Check the one reason that most closely describes your situation.)

- 2☐ **Full time work is not available?**
- 3☐ **Even working full time, the pay is not sufficient for your needs?**
- 4☐ **You want to spend time in further training?**
- 5☐ **You don't want full time work?**
- ☐ **Other reasons (Specify):** ______________________________

4c. **Whether you are working full time or less than full time, would you want to spend more of your time in the PERFORMING ARTS if work were available?**

1☐ **Yes, at present rate of pay** 2☐ **Yes, but only if pay were increased** 3☐ **No** 9☐ **Don't know** 14-

Section II. EMPLOYMENT AS A PERFORMING ARTIST

5. During 1980 about how many *days* did you work at your profession in the **PERFORMING ARTS?** (If you worked any part of a day, count it as one day. Exclude work that was not for pay. Also exclude work *related* to the arts but not in your profession, such as teaching or coaching, general management, clerical, ushering, etc.)

Equity members please note: Even though Equity contracts are in terms of *weeks* of work, this question and some others relating to employment are framed in terms of *days* so that information is comparable to that obtained from other **PERFORMING ARTS** unions.

0☐ **None** 1☐ **1 to 50** 2☐ **51 to 100** 3☐ **101 to 150** 4☐ **151 to 200** 5☐ **201 to 250** 6☐ **Over 250** 15-

6. In general, how does this compare with the number of days you worked at your profession in the **PERFORMING ARTS** in 1979?

1☐ **More days in '80 than in '79** 2☐ **Fewer days in '80 than in '79** 3☐ **About the same** 4☐ **Was not in the profession in '79** 16-

IF YOUR ANSWER TO QUESTION 5 IS "NONE" (YOU DID NOT WORK IN YOUR PROFESSION IN 1980), PLEASE SKIP TO SECTION III, BELOW. OTHERWISE CONTINUE.

7. About how many different employers did you work for as a **Performing Artist** in 1980? (Check one.)

1☐ **1** 2☐ **2** 3☐ **3** 4☐ **4** 5☐ **5 or 6** 6☐ **7 to 9** 7☐ **10 to 19** 8☐ **20 or more** 17-

Section III: EMPLOYMENT IN OTHER FIELDS, *NOT* AS A PERFORMING ARTIST

8a. During 1980 did you hold any jobs that were not in your profession as a **Peforming Artist?**

1☐ **Yes** (Skip to Question 9.)

☐ **No:** b. Which of the following is the most important reason for *not* working in a job outside of your profession in the **PERFORMING ARTS?** (Check only one.)

- 2☐ **You had enough work in your profession**
- 3☐ **You did not have enough work in your profession but you were not interested in work outside your profession**
- 4☐ **You looked for work not in your profession but no suitable work was available**
- ☐ **Other reasons (Specify):** ______________________________ 18-

(SKIP TO SECTION IV, PAGE 4.)

9a. (If "Yes" to Question 8a): During 1980 did you work in any jobs that were **related** to the **PERFORMING ARTS**, such as teaching or coaching, technical support of the arts, or in arts administration (e.g., general management, clerical work, bookkeeping, working as an usher or ticket taker, etc.)?

0☐ **No** (Skip to Question 10.)

☐ **Yes:** b. Which category most nearly describes the kind of **arts-related** work you did? (Check as many as are applicable to different jobs you held in 1980.)

1☐ **Teaching or coaching** 2☐ **Crafts worker or technician** 3☐ **Administration** 4☐ **Producer/director** 19-

☐ **Other (Specify):** ______________________________

c. **Please summarize briefly the principal activities or duties of these jobs.** (Examples: teaching piano to children, administering dancing school)

____

____

d. Do you consider this arts-related work your principal occupation?

1☐ Yes

☐ No: e. Do you ever think of making it your principal occupation on a long-term basis? 20-

2☐ Yes 3☐ No

f. Why did you work in these arts-related jobs? (Check as many reasons as apply.)

1☐ You like this kind of work more than work as a Peforming Artist
2☐ Not enough work as a Performing Artist was available
3☐ The pay is better than your pay as a PerformingArtist
4☐ The pay supplements your income as a performer 21-
5☐ There is greater job security in these jobs
6☐ The work complements your work as a Performing Artist
7☐ The work gives you the flexibility to pursue your career in the PERFORMING ARTS
☐ Other reasons (Specify): ____________________

____

g. About how many different days did you work in such arts-related jobs during 1980?

1☐ 1 to 50 2☐ 51 to 100 3☐ 101 to 150 4☐ 151 to 200 5☐ 201 to 250 6☐ Over 250 22-

10a. During 1980 did you hold any jobs that were neither in your profession as a Performing Artist nor related in any way to the PERFORMING ARTS?

9☐ No (Skip to Question 11.)

☐ Yes: b. Which occupational category most nearly describes the kind of work you did that was not related to the PERFORMING ARTS? (Check as many as are applicable to different jobs you held in 1980.)

☐ Professional or technical ☐ Managerial or administrative ☐ Sales ☐ Clerical 23-
☐ Factory worker ☐ Skilled craftsmen, such as carpenter, electrician, printer, etc.
☐ Transportation equipment operator
☐ Non-farm laborer ☐ Service worker, such as waiter, hairdresser, custodian ☐ Farm worker
☐ Other (Specify): ____________________

c. Please summarize briefly the principal activities or duties of these jobs.
(Examples: Restaurant waitress, elementary school teacher, construction laborer)

____

____

d. Do you consider this non-arts related work your principal occupation?

1☐ Yes

☐ No: e. Do you ever think of making it your principal occupation on a long-term basis? 24-

2☐ Yes 3☐ No

f. Why did you work in these jobs? (Check as many reasons as apply.)

1☐ You like this kind of work more than work as a Performing Artist
2☐ Not enough work as a Performing Artist was available
3☐ The pay is better than your pay as a Performing Artist
4☐ The pay supplements your income as a performer 25-
5☐ There is greater job security in these jobs
6☐ The work gives you the flexibility to pursue your career in the PERFORMING ARTS
☐ Other reasons (Specify): ____________________

____

g. About how many different days during 1980 did you work in such jobs, that is, jobs that were outside your profession as a Performing Artist and completely unrelated to the PERFORMING ARTS?

1☐ 1 to 50 2☐ 51 to 100 3☐ 101 to 150 4☐ 151 to 200 5☐ 201 to 250 6☐ Over 250 26-

Considering all the arts-related and non-arts related work you did in 1980 that was not in your profession as a Performing Artist, about how many different employers did you work for? (Check one.)

1☐ 1 2☐ 2 3☐ 3 4☐ 4 5☐ 5 or 6 6☐ 7 to 9 7☐ 10 to 19 8☐ 20 or more 27-

12a. **During 1979 did you hold any jobs that were not in your profession as a Performing Artist — that is, any jobs that were either arts related or non-arts related?**

9☐ **No**

☐ **Yes:** b. **How does the time you worked in such jobs in 1980 compare with 1979?**

1☐ **More days in '80 than in '79** 28-

2☐ **Fewer days in '80 than in '79**

3☐ **About the same**

Section IV. UNEMPLOYMENT

13. During 1980 were there any weeks during which you were not working for pay at all, either as a **Performing Artist** or in some other job? (Do not count any weeks when you were on a paid vacation or paid sick leave.)

0☐ **No** (Skip to Section V, page 5.)

☐ **Yes** (Continue)

As you know, one of the purposes of this survey is to compare the level of unemployment in the **PERFORMING ARTS** with the level in other fields. In order to do this we must follow the precise definition of unemployment as used by the Department of Labor:

An unemployed person is someone who:

Is not working at any job during an entire week,

— and —

Meets one of the following requirements:

Has actively looked for work at any time within the preceding four weeks,
Or, is waiting to be recalled to his/her regular job,
Or, is expecting to start a new job.

The remaining questions of this Section (Questions 14, 15, 16, 17) refer to *unemployment* in this strict sense. Please keep this definition in mind in answering them.

14a. About how many weeks in 1980 were you *unemployed?*

1☐ **None** 2☐ **1 to 3** 3☐ **4 to 10** 4☐ **11 to 15** 5☐ **16 to 26** 6☐ **27 to 39** 7☐ **40 to 52** 29-

14b. Did you have any weeks of *unemployment* in 1979?

9☐ **No**

☐ **Yes:** c. How does the number of weeks you were *unemployed* in 1980 compare to the number of weeks you were *unemployed* in 1979?

1☐ **More weeks in '80 than in '79**

2☐ **Fewer weeks in '80 than in '79** 30-

3☐ **About the same**

IF YOUR ANSWER TO QUESTION 14a IS "NONE," SKIP TO QUESTION 17, NEXT PAGE. OTHERWISE, CONTINUE.

15. Again bearing in mind the definition of "unemployment" given above, about how many different periods of *unemployment* did you have in 1980? That is, how many times were you *unemployed* after having worked for a period of time? (Check one.)

1☐ **1** 2☐ **2** 3☐ **3** 4☐ **4** 5☐ **5 or 6** 6☐ **7 to 9** 7☐ **10 or more** 31-

16a. Did you collect unemployment compensation at any time you were *unemployed* in 1980?

☐ **No:** b. Did you *apply* for unemployment compensation?

1☐ **Yes** ☐ **No:** c. Why not? (Check one.) 32-

2☐ **Because you knew you were not eligible** 3☐ **Other reasons**

(Go to Question 17)

33-

5☐ **Yes:** d. Altogether, about how many weeks did you collect unemployment compensation? ____________________

e. Did you collect unemployment compensation during more than one period?

1☐ **No, only one period**

☐ **Yes:** f. About how many different periods?

2☐ **2** 3☐ 3☐ 4☐ **4** 5☐ **5 or 6** 6☐ **7 to 9** 7☐ **10 or more** 34-

17a. During 1980 were there any weeks when you were not working at all but did not meet the Labor Department's definition of *unemployed?*

9☐ **No:** (Skip to Section V, below.)

☐ **Yes:** b. Was this because...(Check as many reasons as applicable.)

-1☐ **You were voluntarily taking an unpaid vacation?**
-2☐ **You were ill or disabled (but not on paid sick leave or disability)?** 35-
-3☐ **You were involved in full time education or training?**
-4☐ **You believed no work was available?**
☐ **Other reasons (Specify):** ______________________________

c. If you checked more than one reason, which *one* do you consider the most important reason for your not working? 36-

____

Section V. INCOME AND EARNINGS

18. What was the **total income** (before taxes) of all members of your household, including yourself? (Include all compensation, interest, dividends, social security, unemployment or retirement benefits, income from Aid to Families with Dependent Children or other public assistance programs.) 37-

-1☐ **Less than $7,000** 2☐ **$7,000 to $8,999** 3☐ **$9,000 to $10,999** 4☐ **$11,000 to $12,999** 5☐ **$13,000 to $14,999**
6☐ **$15,000 to $16,999** 7☐ **$17,000 to $18,999** 8☐ **$19,000 to $20,999** 9☐ **$21,000 to $24,999** x☐ **$25,000 to $29,999** y☐ **$30,000 and over**

19. What were your **individual earnings** (before taxes) from all jobs you held in 1980? (Do not include unemployment compensation, social security or retirement benefits, or any payments from Aid to Families with Dependent Children or other public assistance programs.) 38-

-1☐ **Less than $7,000** 2☐ **$7,000 to $8,999** 3☐ **$9,000 to $10,999** 4☐ **$11,000 to $12,999** 5☐ **$13,000 to $14,999**
6☐ **$15,000 to $16,999** 7☐ **$17,000 to $18,999** 8☐ **$19,000 to $20,999** 9☐ **$21,000 to $24,999** x☐ **$25,000 to $29,999** y☐ **$30,000 and over**

20. About what percentage of your total 1980 earnings came from		21. About what percentage of your total 1979 earnings came from		39-
(a) Work as a **Performing Artist?**	%	(a) Work as a **Performing Artist?**	%	40-
(b) Jobs outside your profession but *related* to the PERFORMING ARTS?	%	(b) Jobs outside your profession but *related* to the PERFORMING ARTS?	%	41-
				42-
(c) From other jobs, *not* arts related?	%	(c) From other jobs, *not* arts related?	%	43-
TOTAL	100%	TOTAL	100%	44-

Section VI. EDUCATION AND TRAINING

22a. Did you participate in any organized study, training or classes directly related to improving your abilities as a **Performing Artist** during 1980? (Exclude any self-imposed practice time.)

0☐ **No** (Skip to Question 23 next page) 45-

☐ **Yes** b. How much time, on the average, did you spend in 1980 in such study, training or classes?

____ **hours per week** **for** ____ **weeks** 46-

c. How does the time you spent in study, training or classes in 1980 compare with the amount of time you spent similarly in previous years since entering your profession?

-1☐ **Generally more in '80** 2☐ **Generally less in '80** 3☐ **About the same**
4☐ **'80 time more than in some years, less than in others** 5☐ **Did not spend any such time in previous years** 47-

d. Where did you get the organized study, training or classes in which you participated in 1980. (Check as many as applicable.)

1☐ **Organized on-the-job training from your employer**
2☐ **A professional school**
3☐ **A college or university** 48-
4☐ **Private coaching or instruction (individual or group)**

☐ **Other: Specify** ______________________________

e. Did you finance any of this 1980 study out of your own resources, earnings, savings, or other forms of personal income?

☐ **No**

☐ **Yes:** f. About how much money, approximately, did you spend in 1980 on such study, training or classes? 49-

1 ☐ **Under $100** 2 ☐ **$100 to $499** 3 ☐ **$500 to $999** 4 ☐ **$1,000 to $1,499**

5 ☐ **$1,500 to $1,999** 6 ☐ **$2,000 and over**

23a. During 1980 did you participate in any organized study, training or classes related to improving your abilities to work in any field *outside* the **PERFORMING ARTS** either arts-related or not?

9 ☐ **No** (Skip to Question 24.)

☐ **Yes:** b. In what field?____

c. Did such study, training or classes result in . . . 50-

1 ☐ **Increased employment in that field?**

2 ☐ **Higher pay in that field?**

3 ☐ **Both of the above?**

4 ☐ **Neither of the above?**

24a. Have you ever participated in any program under the federal Comprehensive Employment and Training Act (CETA)? 51-

9 ☐ **No** (Skip to Question 25)

☐ **Yes:** b. Was this in . . .

1 ☐ **Your profession in the PERFORMING ARTS?**

2 ☐ **An arts-related field?**

3 ☐ **Some other field?**

c. Did this lead to non-CETA employment? 52-

1 ☐ **Yes** 2 ☐ **No**

25a. Have you ever participated in any *other* federal government supported employment or training program? (Exclude emploment or training programs that were supported by the National Endowment for the Arts or National Endowment for the Humanities.)

9 ☐ **No**

☐ **Yes:** b. Was this in . . . 53-

1 ☐ **Your profession in the PERFORMING ARTS?**

2 ☐ **An arts-related field?**

3 ☐ **Some other field?**

c. Did the support come from . . . 54-

1 ☐ **Veterans Administration (GI Bill)?**

2 ☐ **U.S. Department of Education basic opportunity grants or student loans?**

3 ☐ **Other assistance programs of the U.S. Department of Education?** 55-

4 ☐ **Vocational education?**

5 ☐ **Vocational rehabilitation?**

6 ☐ **Revenue sharing?**

☐ **Other sources?** (Specify): ____

Section VII. CAREER COUNSELING NEEDS

The **PERFORMING ARTS** unions are considering the establishment of a career counseling program for **Performing Artists.** Your responses to the following questions will be very useful in the development of this program.

26a. If you had the opportunity, at what time(s) in your career would you have participated, or would you anticipate participating, in a formal career counseling program designed specifically to meet the changing career needs of **Performing Artists?**

1 ☐ **Before entering the profession**

2 ☐ **When starting out**

3 ☐ **At mid-career**

4 ☐ **Upon leaving the profession to pursue a different career** 56-

5 ☐ **Probably never** (Skip to Question 28.)

26b. Would you be willing to pay for career information and advice?

1 ☐ **Yes** 2 ☐ **No**

3 ☐ **Depends** (Specify): ____________________ 57-

27. Under whose auspices would you prefer that such career counseling services be offered? (Check your first choice, your second choice, and your third choice.)

	First Choice	Second Choice	Third Choice	
High school, college or university	1 ☐	1 ☐	1 ☐	58-
Professional school	2 ☐	2 ☐	2 ☐	
Union	3 ☐	3 ☐	3 ☐	59-
Private employment or counseling firm	4 ☐	4 ☐	4 ☐	
State employment service or job service	5 ☐	5 ☐	5 ☐	60-
Non-profit community agency	6 ☐	6 ☐	6 ☐	
				61-
Other (Specify): ____________________	☐	☐	☐	
No preference	☐	☐	☐	

28a. Have you ever discussed your current or future career plans with a professional employment counselor?

9 ☐ **No** (Skip to Question 29.)

☐ **Yes:** b. Where did this counseling take place? 62-
(Check as many as applicable and indicate how helpful the counseling was.)

	Very Helpful	Somewhat Helpful	Not Helpful	
1 ☐ **At your high school, college or university**	1 ☐	1 ☐	1 ☐	63-
2 ☐ **At a professional school**	2 ☐	2 ☐	2 ☐	
3 ☐ **At a private counseling firm**	3 ☐	3 ☐	3 ☐	64-
4 ☐ **At a state employment service or job service office**	4 ☐	4 ☐	4 ☐	
5 ☐ **At a non-profit community agency**	5 ☐	5 ☐	5 ☐	65-
6 ☐ **At the office of a booking agent**	6 ☐	6 ☐	6 ☐	
☐ **Other** (Specify): ____________________	☐	☐	☐	

29. What are your major sources of information about how and where to find jobs in the PERFORMING ARTS?

1 ☐ **Union**
2 ☐ **Teacher or coach**
3 ☐ **Public employment agency**
4 ☐ **Talent agency**
5 ☐ **Other performing artists**
6 ☐ **Manager**
7 ☐ **Friends or relatives**
8 ☐ **Newspapers**
9 ☐ **Trade publications**
☐ **Other (Specify):** ____________________ 66-

67-

If you checked more than one source, which one is most useful to you? ____________________

68-

Which one is least useful to you? ____________________

30. What are your major sources of information about how and where to find jobs that are *outside* your profession in the PERFORMING ARTS, that is, information about jobs outside the PERFORMING ARTS which are either arts-related or not?

1 ☐ **Union**
2 ☐ **Teacher or coach**
3 ☐ **Public employment agency**
4 ☐ **Private employment agency**
5 ☐ **Talent agency**
6 ☐ **Other performing artists**
7 ☐ **Friends or relatives**
8 ☐ **Newspapers**
9 ☐ **Trade publications** 69-
☐ **Other (Specify):** ____________________
0 ☐ **Not applicable - have not sought such information**

31. Do you think a career counseling program for **Performing Artists** should include advice on how and where to get jobs outside the **PERFORMING ARTS?**

1 ☐ **Yes** 2 ☐ **No** 70-

[illegible]ou consider your work in the ***PERFORMING ARTS*** *your principal profession (as indicated by your answer to Question 3a), continue with Question 32. If you consider it your secondary profession, skip to Section VIII, next page.)*

32a. Do you think you will continue in your career as a **Performing Artist** until you decide to retire from work, or do you think you will switch to some other field *before* retiring?

1☐ **Will continue in my PERFORMING ARTS profession until retiring (Skip to Section VIII.)** 71-
2☐ **Will switch to some other field before retiring**
3☐ **Don't know / Depends**

32b. Why do you think you might switch? (Check as many as applicable.) 72-
1☐ **Physical limitations**
2☐ **Not enough work**
3☐ **Too much travel**
4☐ **Family responsibilities**
5☐ **Not enough financial security**
6☐ **No longer interested in working as a Performing Artist**
☐ **Other reasons (Specify):** ____________________

32c. At what age do you think you might switch?
1☐ **Under 30** 2☐ **30 to 39** 3☐ **40 to 49** 4☐ **50 to 59** 5☐ **60 or older** 73-

32d. Have you made any plans about what you will do when you stop work as a **Performing Artist?** 74-
9☐ **No**
☐ **Yes:** What field do you think you might switch to? ____________________

75-

32e. Do you think you might like assistance in making such plans?
1☐ **Yes** 2☐ **No** 76-

Section VIII. PERSONAL CHARACTERISTICS

33. Your age?
1☐ **Under 16** 2☐ **16 to 19** 3☐ **20 to 24** 4☐ **25 to 34** 5☐ **35 to 44** 6☐ **45 to 54** 7☐ **55 to 64** 8☐ **65 or over** 77-

Your sex? 1☐ **Male** 2☐ **Female** 78-

35. Are you . . . ?
1☐ **Black** 2☐ **White** 3☐ **Asian/Pacific Islander** 4☐ **American Indian** 79-
☐ **Other (Specify):** ____________________ 80-1

1 →4

36. Are you of Spanish/Hispanic descent or origin? 1☐ **Yes** 2☐ **No** 5-

37a. Do you have a physical or health condition which has lasted for six months or more and limits the kind or amount of work you can do or prevents your working at a job?
9☐ **No**
☐ **Yes:** b. Please indicate the nature of the condition.
1☐ **Visual impairment** 2☐ **Health impairment** 3☐ **Orthopedic impairment** ☐ **Other** ______ 6-
c. Are you a disabled veteran? 1☐ **Yes** 2☐ **No** 7-

8-

8. What is the highest level of school you have completed?
1☐ **Less than high school graduate** 2☐ **High school graduate** 3☐ **Some college** 4☐ **College graduate** 5☐ **Postgraduate** 9-

10-

9. What *state* do you consider your permanent residence? ____________________ 11-

hank you . . . and do you have any comments?

12-

13-

14-

80-2